

ov. 1916

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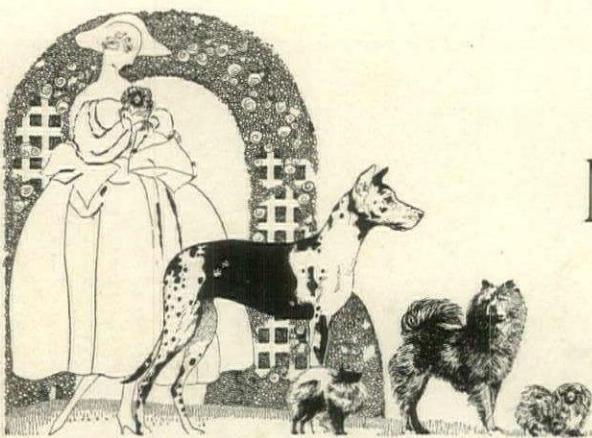
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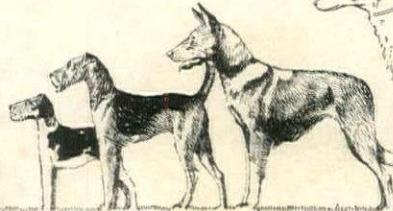
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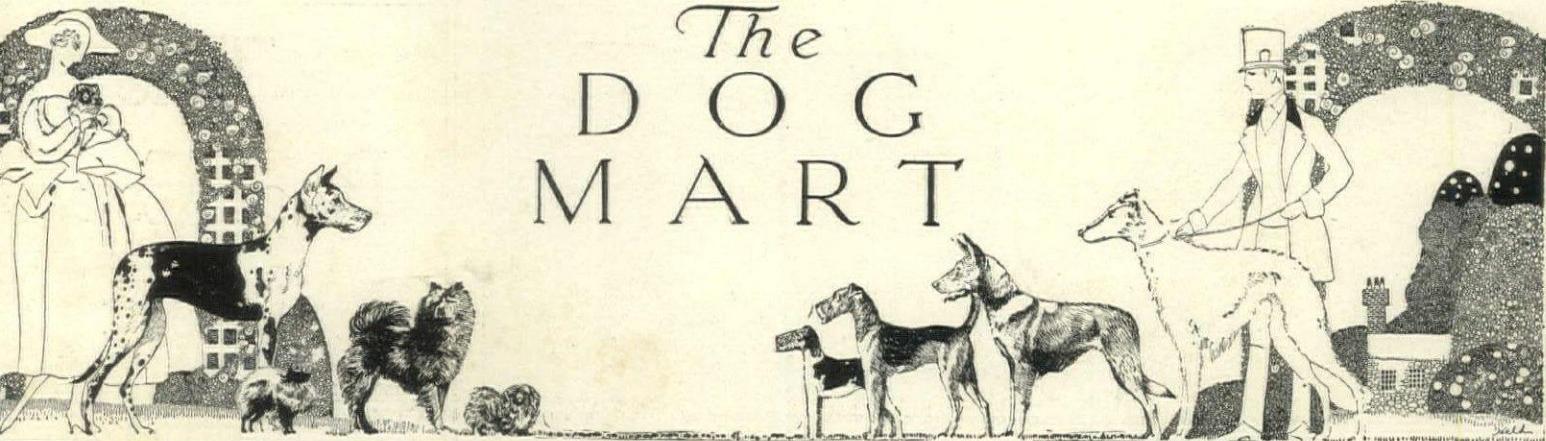
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I have a little brother and his name is Boy Bach. He is just an ordinary Sealyham as far as I can see, although everyone of the men and women folk who see him go simply crazy over him and say he's a wonder. I don't know why he's any more wonderful than I am, his head is just like mine, his eyes are set in his head just like mine and his whole body is so exactly like mine that even our mother couldn't tell us apart except for one thing, he is all white and I have a black patch on my head, we are both as strong as can be and of ultra fashionable breeding, we are both for sale and someone will be mighty lucky if he gets my brother or myself. For the rest of my story ask the Dog Man of HOUSE & GARDEN, 440 4th Ave., New York City.

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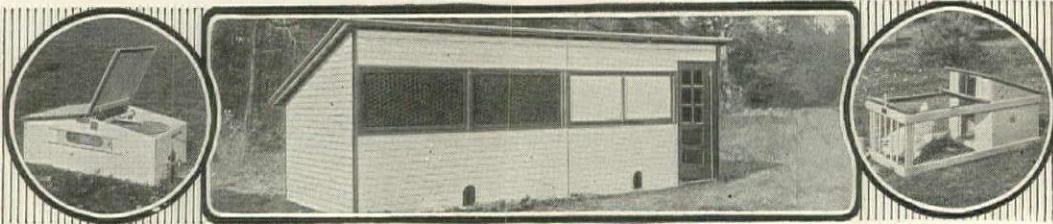
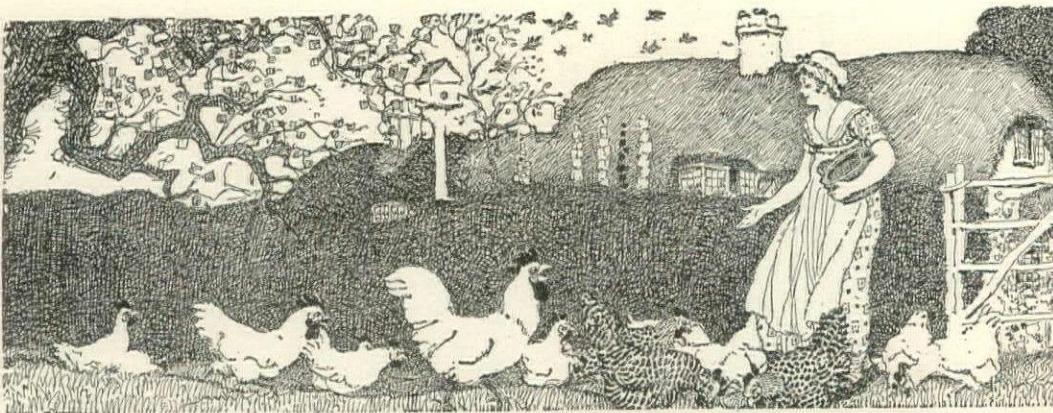
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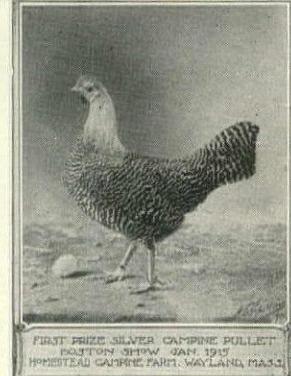
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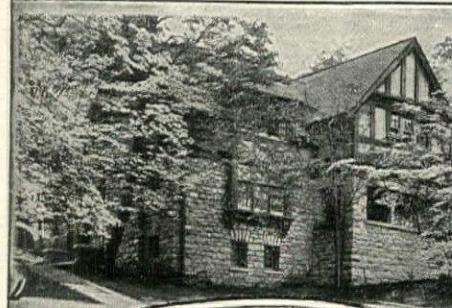


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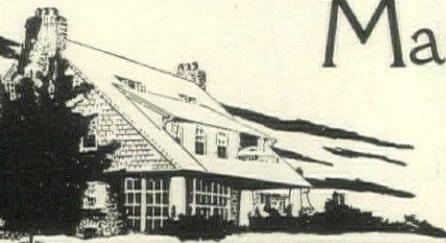
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In order to extend the scope and work of the Real Estate Mart in *HOUSE & GARDEN*, we have decided to add a new department. Every month our readers write in and tell us what they require in real estate, and this department will act "Central," connecting buyer with seller and so put you in touch with the actual properties as they are listed. If you desire any kind of property just write in to us what you desire and where you desire it. State as fully as possible your wants and we will put you in touch with the party that has the very thing you want.

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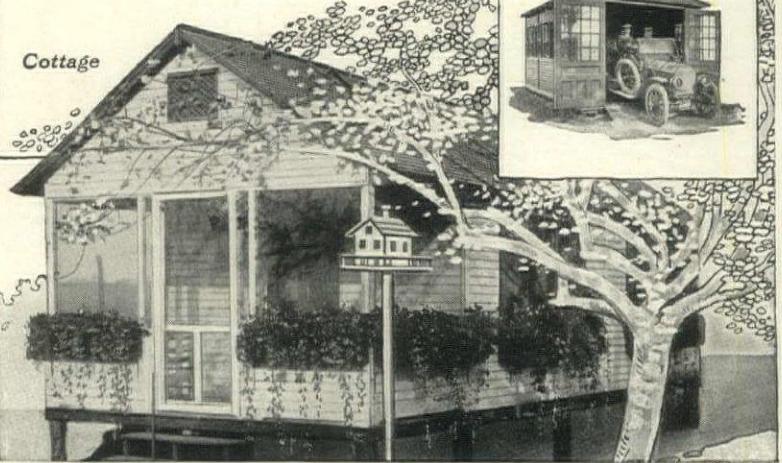
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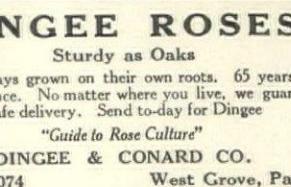
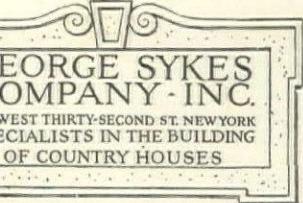
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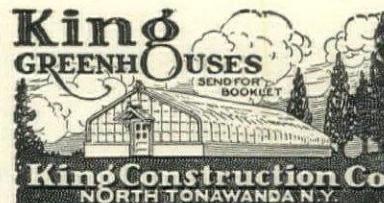
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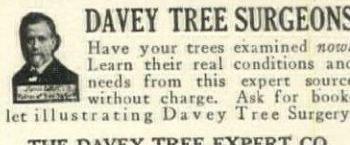
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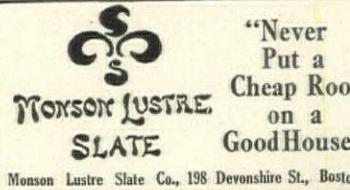
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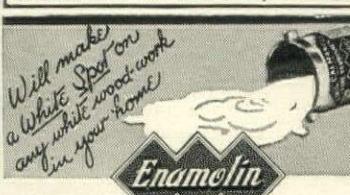
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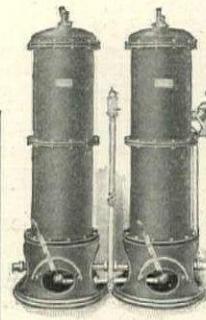
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CONDÉ NAST, Publisher

NOVEMBER, 1916

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Coin d'Or, one of the small clubs shown in the Christmas number.

## CHRISTMAS GIFTS

¶ "Christmas is coming!" So is our December number, a regular Christmas stocking crammed with gift suggestions. The old problem of what to give is solved. Gifts for the house and the hostess, for the children's room, for His room and for Her room, for the motorist, for the birds, gifts of dogs and gifts of birds—we have remembered all of the house and garden.

¶ There are articles, too. Here is a page of jewelled snowflakes, photographed under a microscope; there come two pages of small clubs, a study of trees in winter, and new ideas on indoor gardening. A bachelor's country house finds a place, as does the revival of old Sienese furniture. The collector will be interested in a study of lighting since man first used a conch shell for a lamp, while everyone will enjoy Rollin Lynde Hartt's "The Civilized Framing of Pictures," and Harry Kemp's Christmas poem, "The Going of His Feet." A New England garden, an article on decorating playrooms, and the Little Portfolio of Good Interiors round out the issue.



### THE HOUSE BY THE SIDE OF THE ROAD

*It is the sort of house a great many people eventually want—a house in which living can be reduced to its simplest terms; a house close enough to the road to be neighborly and far enough away from folks for peace. There is something of that atmosphere in this lodge on the estate of Irving Brokaw at Mill Neck, L. I.*

*The architect was Harrie T. Lindeberg*

## ALKING IT OVER WITH THE ARCHITECT

The Value of the Scrap Book for House Planners—  
Selecting the Right Architectural Details

AYMAR EMBURY, II

architect's clients are generally of two kinds: those who do not know what they want, except that they have ideas as to the number of rooms and a hazy preference for the Colonial English style; the other, the people who come with a very definite set of ideas, to enforce their arguments as to the desirability of the various items, by producing envelopes full of clippings, or scrap pasted full.

first sort are perhaps the easiest to deal with until the job is done. Then you may find that they have had no conception of the house as you have designed it may not be at all the sort of house wanted. The second sort are like the devil to deal with, but, on the other hand, when the house is done, they are satisfied, because they have had, as the drawing progressed, just a realization of their cherished hopes and desires have found possible application to a particular house, and which had to go into the discard.

Illustrations of architectural magazines are the chief upon which an architect lives; he is constantly going through them, learning from them, clipping pieces from and saving which he may be useful in future design, so that all of us accumulate a very great number of illustrations of buildings of every possible kind, which seem to have some merit, as a whole, or a piece of detail.

#### FITS OF THE CLIPPING HABIT

The client, or as architects (following clerical custom) call him, the "man," is very apt to get his ideas in the same way we do; either sees

houses which have been built in his neighborhood, or he sees pictures of houses in the magazines which he generally begins taking when he becomes interested in the building problem. When he shows his architect these clippings, the latter is afforded an opportunity to study his client's type of mind, and to learn the sort of thing that is going to please him.

Of course collecting miscellaneous this way, he will accumulate a whole lot of irreconcilable details, all of which he likes and wants in his own house. I am not exaggerating in the slightest when I say that I have had at least a half dozen clients come in with clippings of three types of stairways, all of which they wanted to reproduce, and

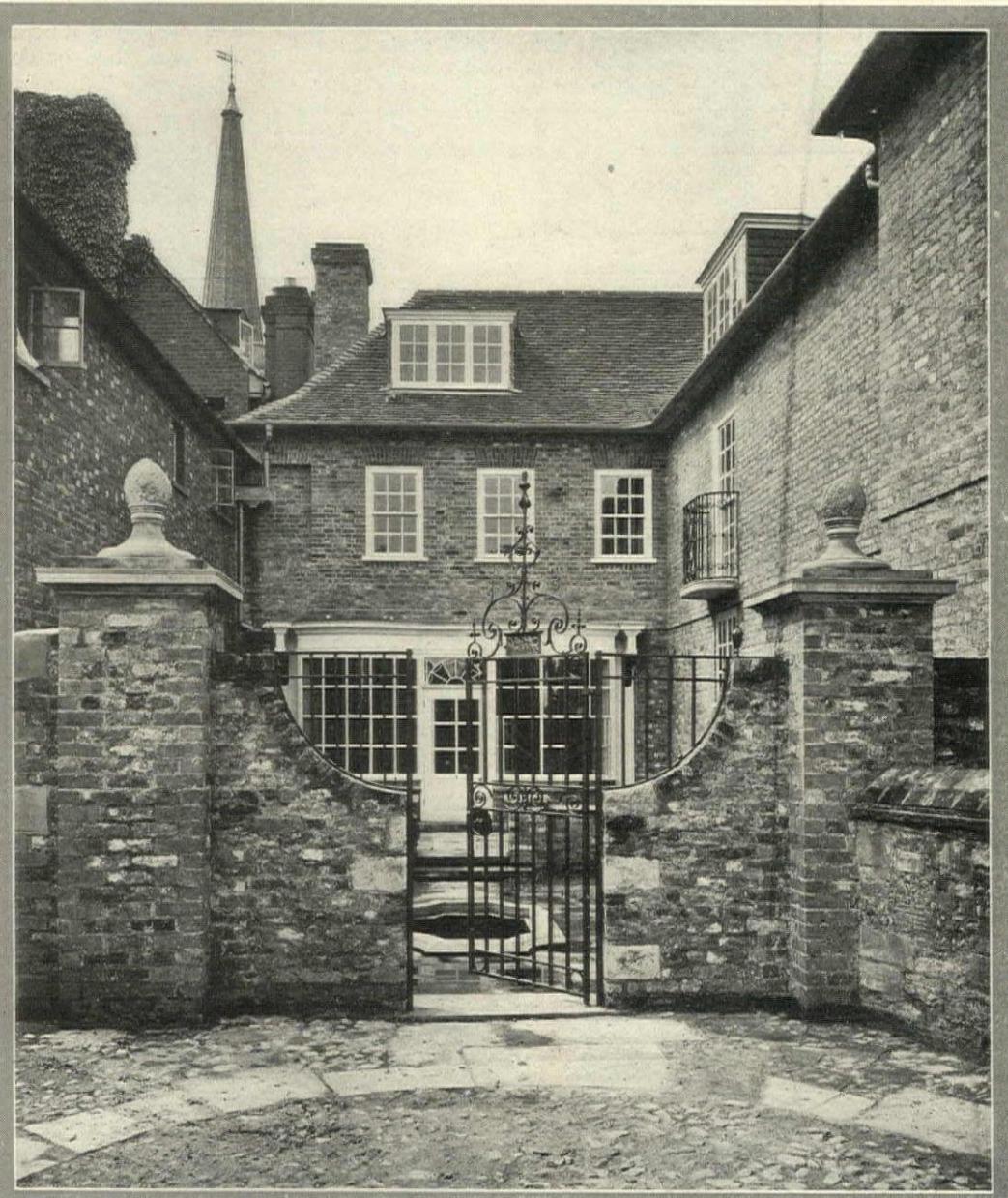
when I have pointed out to them that a double staircase going up to a landing; a circular staircase such as the one designed by Murphy & Dana, and illustrated in this article, and a straight Colonial staircase up at one side of a hall, cannot be simultaneously constructed, there was inevitably a display of considerable disappointment at my failure to grasp their ideas.

Now that is not joking; it is solemn fact, and very many people who would laugh at this in others, will want not dissimilar assemblages of unrelated objects in their own houses. I do myself.

I have been thinking over a new house for the last ten years. I want four quite different kinds of houses. I can't afford to build any of them, but when I can, I want the good features of all four of these schemes. Fortunately for myself I know that every house is the result of a series of compromises between the things one wants, and the things one can possibly get, so I realize that without reflection on my own ability, I must reluctantly give up three-quarters of the things that I think would be very nice to have in a new house of my own.

#### DISCARDING THE IMPOSSIBLE

Nevertheless, the clipping habit is a useful one; in the first place, because it enables the architect (as was said before) to get some kind of a line on the sort of house that an owner wants, and in the second place, because people generally keep clippings for quite a while before they begin to build, and gradually come to realize that they cannot secure all the things they want in one house. A natural selective process goes on, so that by the time they are financially



A. Winter Rose, architect

*Both the design of this English gateway and the material used in its construction call for relatively the same treatment in the house. This gate might conceivably be used for the half timbered house on page 12, but not for the Dutch Colonial house on page 13*

ready to build, they have really made up their minds pretty well as to the things they would like if they could get them, and the things which they do not care much about.

Such a process proceeds very much more smoothly when only one of a married couple is very deeply interested in the house (and I have found in the course of my practice that there is generally one of every married couple who has the say), but in the few instances where both people are greatly interested, and where their tastes do not agree, the problem put up to the architect is not easy.

I remember the case of one of the most agreeable pairs of clients I have ever had: the man wanted a Long Island farmhouse, and the woman wanted one of "those English plaster houses." They finally compromised on a plaster house of Dutch Colonial outline, which neither of them wanted in the beginning, and yet with which they both appear to be very thoroughly pleased, though I think that both have in the back of their minds the idea that eventually they will sell this house and build the house they wanted in the beginning. Then will begin again the old controversy.

#### THE SELECTION OF TYPE

In the present state of American architecture, where we are borrowing very freely from all sorts of historic motives, and redesigning them to fit American needs, it is not unusual to have people come in with a clipping book full of houses of a half dozen different types, and ask the architect to tell them which is the best. Now there may not be any best; each may be very good or very bad of its particular kind, and when the clients seem to have no particular preference for any one of them, there is no way in which the architect can determine in advance what sort of a house that client wants. In this case there is only one real way to settle the problem, and as a matter of fact it is the way in which the selection of type should always be determined; to see what the surrounding houses are, what the landscape is, and what sort of a house will best fit in between the neighbors and on the particular site. Lots of times, however, this is not satisfactory to the client; he may want an English house on a village street between two Colonial ones, or a Colonial house on a bare, rugged hill-top where an English house can alone be made to look passably well, and usually the client's conceptions prevail over the architect's better judgment, and he does what he feels to be wrong, because he is governed by his client. He does what he can, not the best he can; but is, of course, held completely responsible for the result.

The majority of things that people greatly desire are matters of detail. The intensive housekeeper will come in with a dozen plans and photographs of model kitchens, model pantries, and the latest approved hy-

gienic kitchen cupboards. In a case that I do not try to interpose any suggestions at all; I just do what I am told to do, for I have learned from experience that the perhaps two hundred and women with whom I have dealt two hundred and fifty different sets of ideas of how practical housekeeping should be conducted, and while I probably know more about the subject than any one of them, because I have the testimony of so many experts, I have learned that there is no sense in a man's endeavoring to advise them such a function.

#### QUESTIONS OF TASTE

The toughest jobs I have ever had have come from people of real but eccentric taste, and who are, because of the fact that you feel they are really deformed, difficult to convict of error. For example, on page 11 there is a bulky Dutch Colonial house entered through a large iron gateway. This illustration might easily have been brought to some client with the idea that it should be used as an entrance to the Colonial house on page 13. It might very reasonably be the entrance gate of the house on this page, because it is like that in spirit and in scale, or if not like it at least it is susceptible of revision without losing its charm. But the client likes that gateway, and also likes the shingle house, is hard to pry away.

the deep rooted belief that an intelligent architect can successfully combine

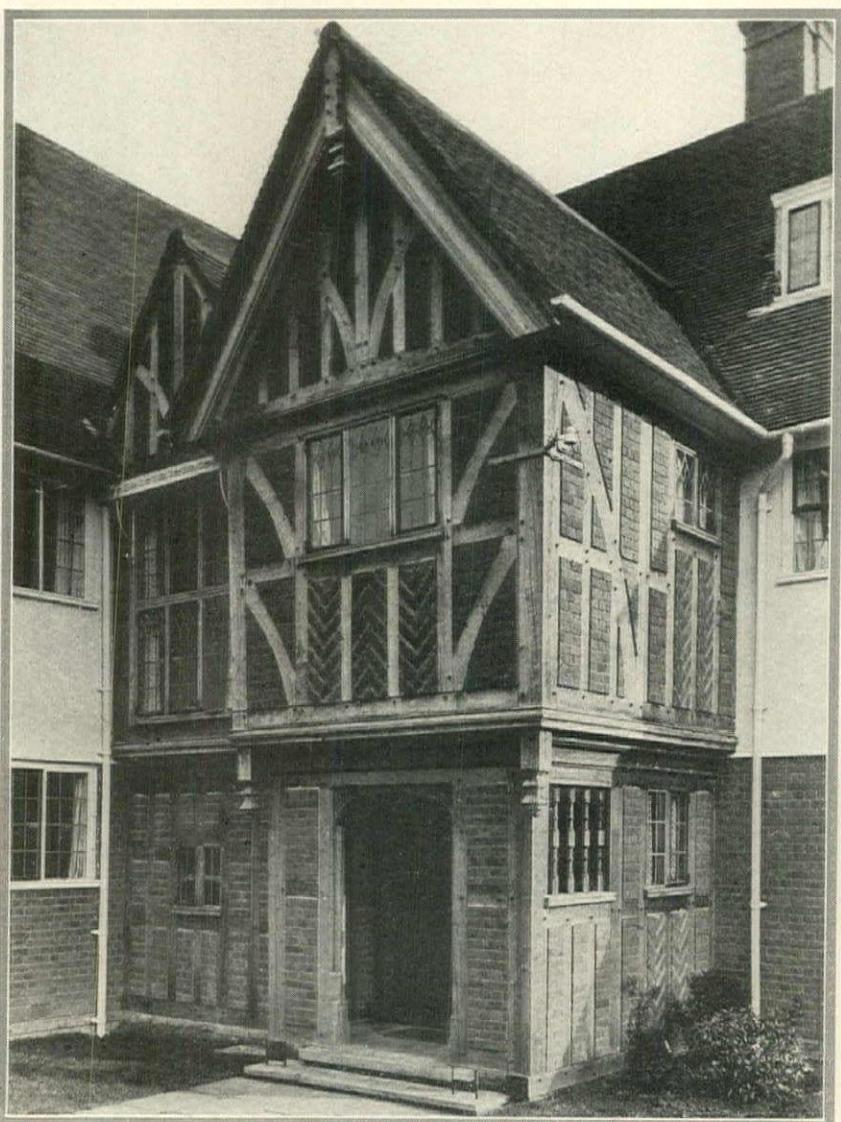
The process of reasoning by which an architect arrives at the conclusion that they cannot be used together is somewhat as follows: the house itself is of frame construction; its access should not be of materials more expensive and less permanent than the house itself; the gate is of stone or iron. If one enters the house through a monumental type of gate such as this, one expects to find a monumental setting, a house behind it, and not a pleasant, homely, Colonial structure in the illustration. Therefore the gates should be of wood, or the gate should be of stone, it makes not much difference which, but at least the gate should be of what is commonly regarded as enduring construction.

In other words when you begin with a certain type of thing in mind, the *leitmotif* to borrow a musical term, should be sustained throughout. Now this does not mean that a stone and iron gateway can only be used with an English house; because this particular stone and iron gateway is used with an English house; there are many stone Colonial houses and plenty of Colonial gateways; there are even many remaining e



Aymar Embury, II, architect

*Because of its authenticity of design and simplicity of setting this type of Colonial door appeals to the prospective builder*



Geoffrey Lucas, architect

*The half timber detail is often a stumbling block. In this English example there are several points of interesting treatment*

Murphy & Dana,  
architects

To the left a circular entrance that carries out the motif of the over - window panels and door light

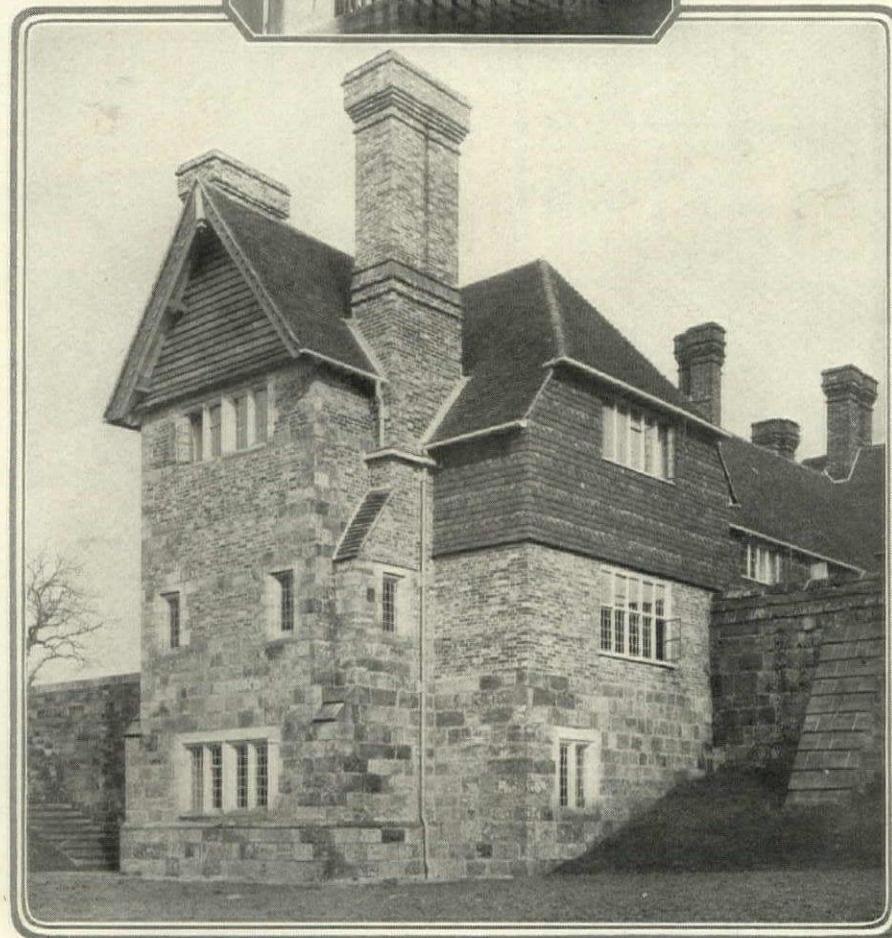
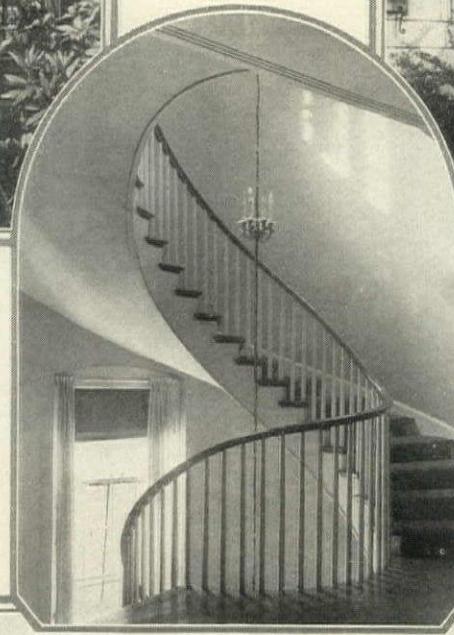
To the right is an interesting glimpse of a Dutch Colonial house in which the original character is well reproduced

A Colonial spiral staircase reproduced in a modern Colonial house—applying the rule of suitability



of iron gates in Colonial times, but the methods of laying stone, and general scale (that is the relationship of details to the mass) in Colonial work dissimilar from those of English work, if the person who likes this particular style desires it in front of a Colonial house, the thing can be accomplished only by change in the proportion of the elements which make up the gateway, which will result in a gate of a dissimilar type.

People of good taste appreciate good design, and this is confined to a certain style, are much easier to work for. One may, for example, have a client bring in the Colonial doorways he can collect, and say that he wants them on her house, but she will naturally understand that some selection must be made from them, although two or three may perhaps be used in various parts of the same house, reducing them in size or enlarging them as may be necessary to co-ordinate them with the general design. Yet when people like all sorts of good designs come in with an English entrance way, as perched on page 12, and a Colonial door such as that on the same page, and say they like them both, it is almost impossible in any way to fit them to simultaneous use, and yet this happens over and again.



The clipping book is therefore of greatest utility in determining, not so much the things that are to be included in the house, as the things which cannot be included. It is a sort of sorting box or a pre-digestive process of ideas; and one which saves everybody a great deal of trouble, because most people do not understand the architect's drawings as well as they do photographs (in fact, the architects themselves don't), and it is a great deal easier to show from photographs that bits of detail have been designed for different uses than to show on the drawing of a house how badly they look when placed together.

One other thing which helps the architect when a client makes such selections is the fact that they gradually become accustomed to architectural presentations, and are therefore much more capable of understanding explanations of drawings, especially when these drawings can be compared with photographs, and the similar features of both pointed out. Drawings mean astonishingly little to some people, and every single thing which enables them to comprehend drawings more fully is immensely worth while.

Ernest Newton, A.R.A., architect

An English home of the type suitable to crown a hill, its great walls and buttresses taking character from the rock-ribbed hillside



Elsie de Wolfe, decorator

Tile inserts are best for the enclosed porch or breakfast room. The rich effects here can be approximated in any rough cast wall with a suitable stencil

The ornate wood paneling on the dining-room above can be reproduced at a minimum expense by nailing moulding to the wall and painting it. Care should be taken in the proportions of the panels

Rich tapestry or brocade inserts can be simulated dozen different Oriental pers or fabrics now on market. They can be set in frames of moulding by local carpenter



Carrère & Hastings  
Paneling of this simple design can be simulated by nailing narrow strips to the wall in panels, and staining both strips and panels oak or walnut



Wolfe, decorator

*The lattice walls of this sun room are responsible for its striking character. Yet, reduced to its simplest terms, there is no part of the treatment that a local carpenter could not reproduce at a minimum expense in a small enclosed porch or breakfast room*

## APPROXIMATING THE EXPENSIVE WALL

### Suggestions For Reproducing The Costly Types to Fit The Modest Purse

NELTJE DANA

On an appreciable degree the walls of a room designate its character. They are once part of the architectural structure and the background for the decoration and furnishing of the room. When the architecture "comes through," as in Georgian and Jacobean houses, the character is plainly expressed in the paneled treatment. In many instances the decoration of the walls depend on the use to which the room will be put and the furniture one plans to have in it. Both are important factors.

The expensive wall is the result of extensive planning and labor, yet there is no reason why the same effects should not be produced by the amateur who is willing to expend time and energy, a little money and a good deal of brains. It simply requires the application of the principles of effect which characterize the costly wall.

The paneling of the dining or living-room, for example, will often run up into several figures if the paneling is wood. If the same principles of effect are applied, the paneling can be reproduced by using moulding nailed to the wall surface. If the white or grey Colonial effect is desired, two coats of paint will finish the work. Of course, care should be taken to get the proper proportions in the panels. If the effect desired is oak or walnut, stain should be used. Make no effort to simulate graining; leave the stain flat on the wall. Such graining as is necessary will be taken care of by the wood strips themselves.

Another type of panel is that in which brocade or tapestry is set. Obviously, such treatment is expensive. It can readily be approximated in the use of a piece of printed linen or even by paper. There are

scores of excellent designs of fabrics in unobtrusive patterns which can be used for this purpose. The fabrics may be antiqued by exposing them to the weather for a few days. If one uses paper and wishes to produce a dark, leathery effect, apply several coats of white and orange shellac. Shellac will give the same effect to fabric. These panels can be enclosed with white or stained strips as may be preferred.

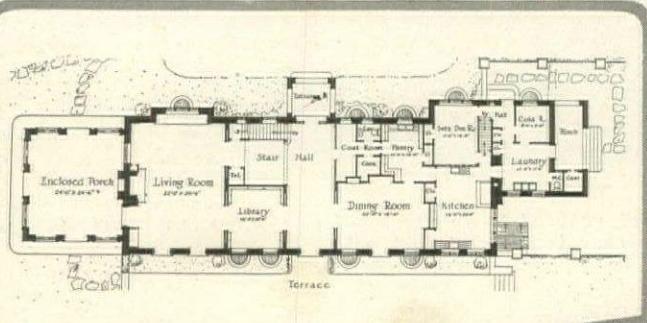
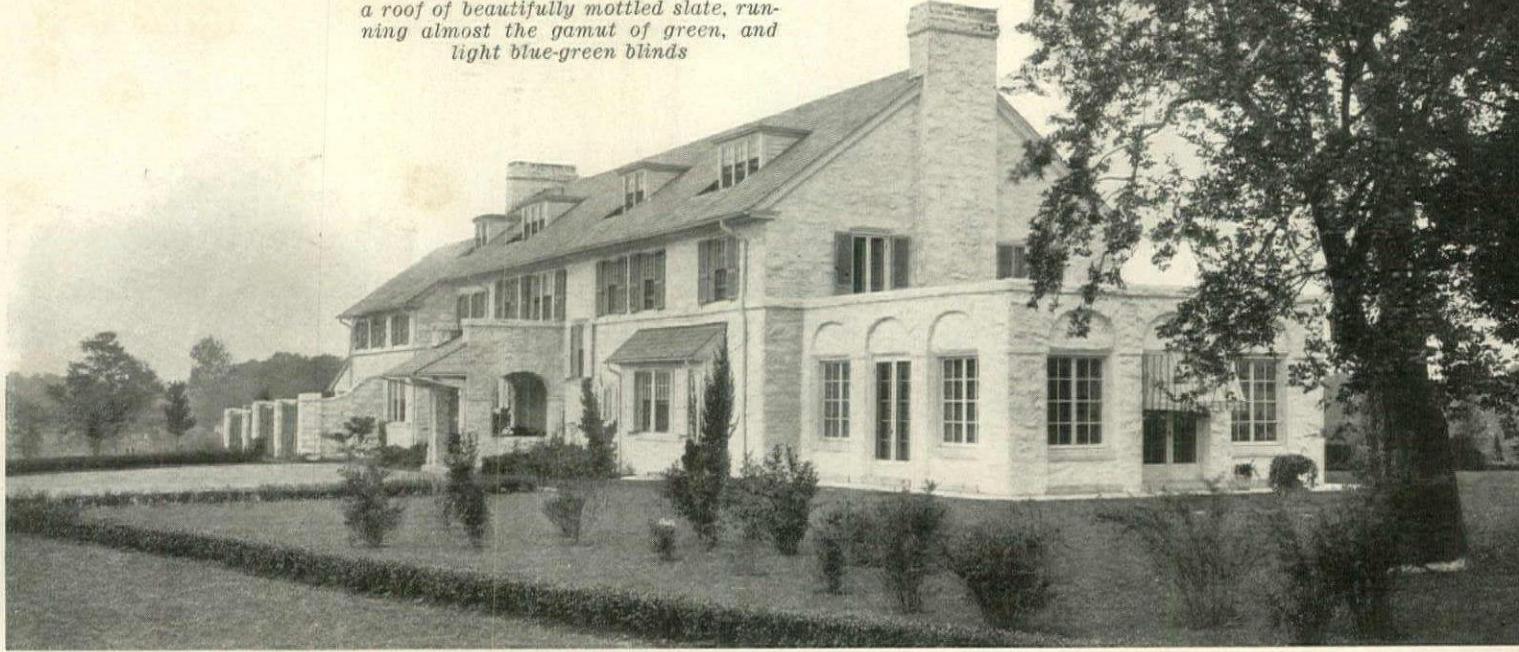
The lattice wall is merely a problem in carpentry. It lends itself best to breakfast rooms and enclosed porches. The local carpenter or the man who is handy with tools can easily saw and nail up the strips. Paint the wall the tone you want it and then paint or stain the lattice. This treatment requires care and patience but it is inexpensive and produces an interesting effect if properly carried out.

*The RESIDENCE of MRS. WM. M. McCAWLEY*

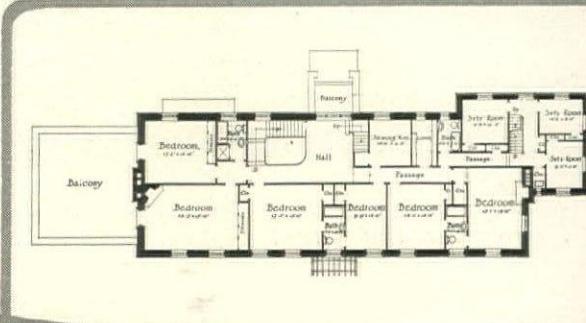
*at HAVERFORD, PENNA.*

D. KNICKERBACKER BOYD,  
architect

Whitewashed stone is used for the wall construction, and, in this, there is a recurrence to the practice long identified with rural Pennsylvania. In this instance the stonework is doubly attractive through its combination with a roof of beautifully mottled slate, running almost the gamut of green, and light blue-green blinds



The planning was governed to some extent by the probable utilization of the house for entertaining. That consideration has determined both the location and relation of the various rooms



The paneling is an important unit in the decorative scheme of the hall. It rises to the ceiling, finished in a soft ivory. The rings of wine velvet, hanging cretonne, flower ecrus, old blue, yellow and red, and Oriental rugs in deep, glowing colors, all add to the like and colorful charm



*Its walls of slaphashed stone; its great fireplace surmounted by a splendid trophy and flanked by tall antique iron candlesticks; its floor centered by a circular pool, could the sun room be aught but the big vital feature of the entire house? Navajo rugs lend added color to the ruddy-hued quarry tile floor; and orange enameled furniture, and a chintz patterned in orange, white and green, provide additional cheerfulness to the scheme*



*the living-room loses neither dignity nor fulness by addition of paintings, the paintings being so arranged and mounted that they form an integral part of the wall scheme. Chintz, patterned in blue, white, and green against a white background, is extensively employed in the living-room; and several chairs are covered with green brown velvet.*

**E**VENTUALLY each man must decide on which side of the door he will live. Men have been deciding this question ever since they took to living in houses, and will continue, so long as the door stands between them and the world. And it is necessary to know on which side a man wants to live, for by his desires can you know him.

Two kinds of people are interested in this matter of doors: those who live in their own and those who live in other people's houses. Jones has a house of his own, and he is concerned with the thing he possesses. Smith, who owns no house, is concerned with something he lacks. Jones is homesick only when he is away from home. Smith can never be homesick in any place other than his home. Jones is an owner, a master, a liege lord of lands and all that is therein. Smith is a tenant, a payer of rent, a slave of tribute. Jones dwells on the right side of the door. Smith is eternally wishing that he did.

**O**WNERSHIP, like faith, affords a sense of security—and the whole conception of home is based on a feeling of security. You can close the door and the world is shut out. You can go away from it, and it will be there when you come back.

Now the tenant, the man who lives in other people's houses, can never be sure that it will be there when he comes back. In fact, that is one of the reasons why he lives in another man's house—he doesn't want it there when he comes back. And he sets forth on an eternal quest after an elusive, visionary something whose absence makes this present dwelling a whitened sepulchre.

What am I getting at? This—

Hyper-idealists are wont to make a distinction between a house and a home. They speak of a house as though it were a mere heap of bricks, stone and mortar; and in the same breath they define a home as an intangible, indescribable atmosphere built on idealistic lines. In theory this is excellent; in practice it is very bad. Until the day comes when we can comprehend music apart from tone, form apart from contour, Divinity apart from its manifestations and a sacrament apart from its outward and visible sign, we will have to jog along with our wholly inadequate view of a home as a place of gross materials—roofs, windows, walls and floors. In short, it is a mighty poor home that isn't a house. And it is no home at all that is not based on the sense of ownership, ownership of very tangible things.

So then when Smith says that the height of his desire is to have a home, he doesn't yearn for an atmosphere; he wants a house—a house with a door that he can live behind. When lovers dream of building up a home together, they dream of building up a house together—a house with a door that they may open to the sunshine of the world. The sum of most men's desires is to dwell on the right side of the door—a door that they planned for, picked out and purchased with some very real money.

**R**EAMS have been written on the decay of home life in America. In turn, the bicycle, the narrow skirt, the motor, the movies and Georgette crepe waists have borne the brunt of the blame. In each successive generation the real issue is dodged. Home life in America is decaying because our houses are decaying.

Home life is just as permanent as the house that it graces. In the age when men built homes that would last, they cultivated a home life that would last as long and longer. The reverse of the rule applies to-day. Divorce is twin sister to flimsy construction. Houses built of shoddy materials, thrown together for a short ten years' existence—these are the marks of our decay. The builder is not to blame, nor is the architect nor the state of the market. Lasting materials aplenty are available, good architects are readily found, nor is the honest builder a *rara avis*. The fault lies with the man who first dreams of the house. The fault lies with his plans for living: whether the house is to last or not.

This is the lesson of the man who built his house upon the sands. He could not have helped knowing that it could not withstand the wind and wave. In like measure we are building houses with placid disregard for the wind and wave of our complex life. We are planning them as homes to abandon, building them as homes to forget. The door hangs loose, follows the whim of every passing breeze. But plan an honest house, and you are on the high road to planning an honest life. Build an honest house, and you'll soon know on which side the door you want to live.

## WHICH SIDE OF THE DOOR?

**I**WISH you knew my Lowder. He's the had in mind when I those words about an honest house plan being the high road honest life. Lowder is well past sixty, and when he goes now he has to stop half way for breath. But that hasn't his ardor for the house he is going to build.

The idea seized him when he was a young man. "Some he promised himself, "I'll build a house." Then he married the children came, and that meant more mouths to feed and shoes to buy and more school bills to pay. It was discouraging but he kept the idea in the back of his head, and every time odd moment presented itself, he worked on it. He subscribed to architectural and gardening papers, clipped out pictures and there and pasted them carefully in a scrap book. At times or more he changed his idea on what type of house it should be, but whatever the style, it was going to be a good house with good timbers, good stone, good windows, good doors and floors, best of everything, as he put it.

Lowder has been planning that house now for thirty-eight years. It has been his anchor when the wind and wave hit him, he knew the sort of home life he wanted to make in that house. He kept on making it. He still speaks of the house. He takes out his scrap books—and the dream is real to him. He burns with zeal for it. It is his hobby, that house.

The other day he mentioned the fact that he had bought cemetery lots. Then it began to dawn on me that Lowder would never live to build that house. The thought was distressing, changed the subject. "Well, what's new?" I asked. "Come up stairs and I'll show you," he said confidentially; "I've just made a plan for a living-room that I'm going to put in that house."

But I never got to look at that plan for a living-room. On the way up we met Lowder's boy coming down—a big chap, in college, just back from Plattsburg. He had a clear eye, a pair of shoulders that any man would envy. As I looked at him I saw what Lowder's life-long house planning had done—it was the way he had satisfied his desire for ownership of very tangible things while he was at work building up his life. The boy was a product of the plan—"everything of the house is mine." All this time he was going to build a house that would last. All he had built a home that had lasted. He had always lived on the right side of the door.

**B**UT there is still another angle to the problem. A house may be honestly built, it may be a home of noble ideals, but if it fails in an important part of its mission, then every house is a part of the community, and the mission of every house is to enhance, contribute, the fine appearance of the community. Bad architecture, eccentric architecture, plays the same havoc in the town as the bad réputation or eccentricity of one person in a family circle. Ruskin put the matter well when he wrote, "All good architecture is the expression of life and character."

Houses are people with very definite expressions of character. They must conform to the environment and the age conceive to character. An Arizona ranch house, suitable to the character to Arizona, would be an esthetic architectural crime on Commonwealth Avenue, Boston or Fifth Avenue, New York.

This is where the architect enters the picture. He is trained to recognize and create character in houses just as a priest is trained to recognize and create character in men. The priest builds up souls; the architect builds up houses. Once men of Lowder's stamp have come to the idea of an honest house, it is for the architect to create those ideas in tangible form. Lowder makes the home, the architect gives it definite form, a form that complies with the character and the environment deemed suitable.

**T**HREE then, are the three steps in making a home: whether you want to live in your own or in other houses; deciding what sort of home you want to build; and finally, building it on honest lines that conform to the principles of the architect as the age and community demand.

To the furthering of these principles the pages of this magazine are devoted. Look them over, and then sit down and try to plan an honest house, or a home apart from a house, or ownership, or a house apart from the community. It can't





raph by Jackson &amp; Whitman

## THE MERIT OF SIMPLICITY IN DECORATION

*The simple things are always the hardest—the simple words, the simple poems, the simple music and the simple decoration. In this library corner, for example, nothing could be simpler than the window treatment, the furniture grouping, the paneling, the bookshelves and the historic prints mounting the wall. The room is in the residence of A. S. Burden, Esq., of which John Russell Pope was architect*

# A TINY FASCINATING HOUSE BUILT FOR THREE

Although It Contains Only Three Rooms It Is a Sure-Enough House, Good to Live In and Good to Look At

MAUD M. KECK

**A**NY house, whether it have three rooms or twenty, is a fascinating study. It is as full of possibilities as the owner himself, and like him its character is sometimes fully developed, sometimes not. But even an old, a stuffy house, one that has been as long "for let" as a man's conscience, may be improved! Here a window may be thrown out to admit light or to include a view, there a wing may be added and a dull dwelling transformed into one full of delightful surprises. The most fascinating house I ever knew had originally but four rooms, to which every five or six years a new wing was added, the net result being a long, rambling, bow-windowed structure, which one never left without regret, and to which friends came homing as to a dovecote.

## A SURE-ENOUGH HOUSE

When we talked of building a three-room house we explained at the outset that it would be neither a bungalow, a shack, a seaside cottage nor a mountain camp. It was to be a *house*, smaller than some, to be sure, but built of solid plaster for the permanent occupancy of two more or less conventionalized people. Impossible? Not at all. If a three-room apartment, then a three-room house; and why not unite the convenience, the compactness, the easy

housekeeping of the one, with the greater freedom and privacy of the other? It would not do for all families, of course, but for ours, variously occupied by day, it would do excellently. Shacks, impermanent houses, camps, improvised dwellings—we had seen many of these, but never in fairly urban surroundings had we seen a real house of three rooms built out of plaster and brick. Very well, then, we would essay the unknown, we would pioneer, we would build a three-room house!

Like many undertakings begun with a light heart, right at the beginning we struck a snag. For we must have two bedrooms. "Impossible!" the architect threw up his



*It is neither a bungalow, a shack, a seaside cottage nor a mountain camp, but a house built of tile and stucco and adorned with brick trim, where two more or less conventional people live permanently*

hands. "Do you four-room houses demand a bed?" "I didn't. We wanted a three-room house. Though he had descended to our house only because he liked us, fresh imagination seized him. He were to have a fireplace, of course, and in a high back which should be a bed. He—more than the did! Excellent architect; I grew fond of him. A high back which should be a bed." Then it! Have you ever seen in one of those posters they hang in Virginia and the flames writing besques on the

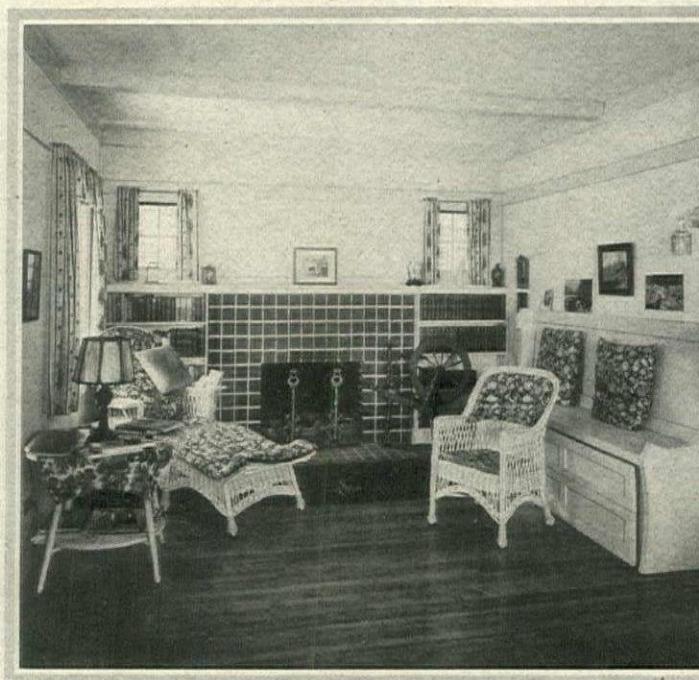
wall and do Sindbad the Sailor act in a blacker ceiling? That's what I mean when I slept in the settle "by night a bed." Blessings on the architect!

## SOLVING THE CLOSET PROBLEM

Our house seemed to be coming along. It had one bedroom and a half and a hall. "There's no privacy without a confided our architect, "and why not use the space made by the disappearance of shelves and a locker?" He could begin to seem, our house, like one of moving pictures in which a few vagabonds suddenly end in a highly detailed Presto! and we had a locker which



*There is one big room—"the comfortable room"—measuring 24' x 14', one end of which is the dining corner always kept as such*



*At the other end, grouped around the fireplace, is the living room. Here the bottom of the settle pulls up and forms "by night a bed."*

such as the one-time attic of my grandfather. All those oddments which had found no other place in our menage were lodging in the locker. It would require a long, rainy New England spring to get it out. I hope you see the inference? For a species of weather we don't often have here in California.

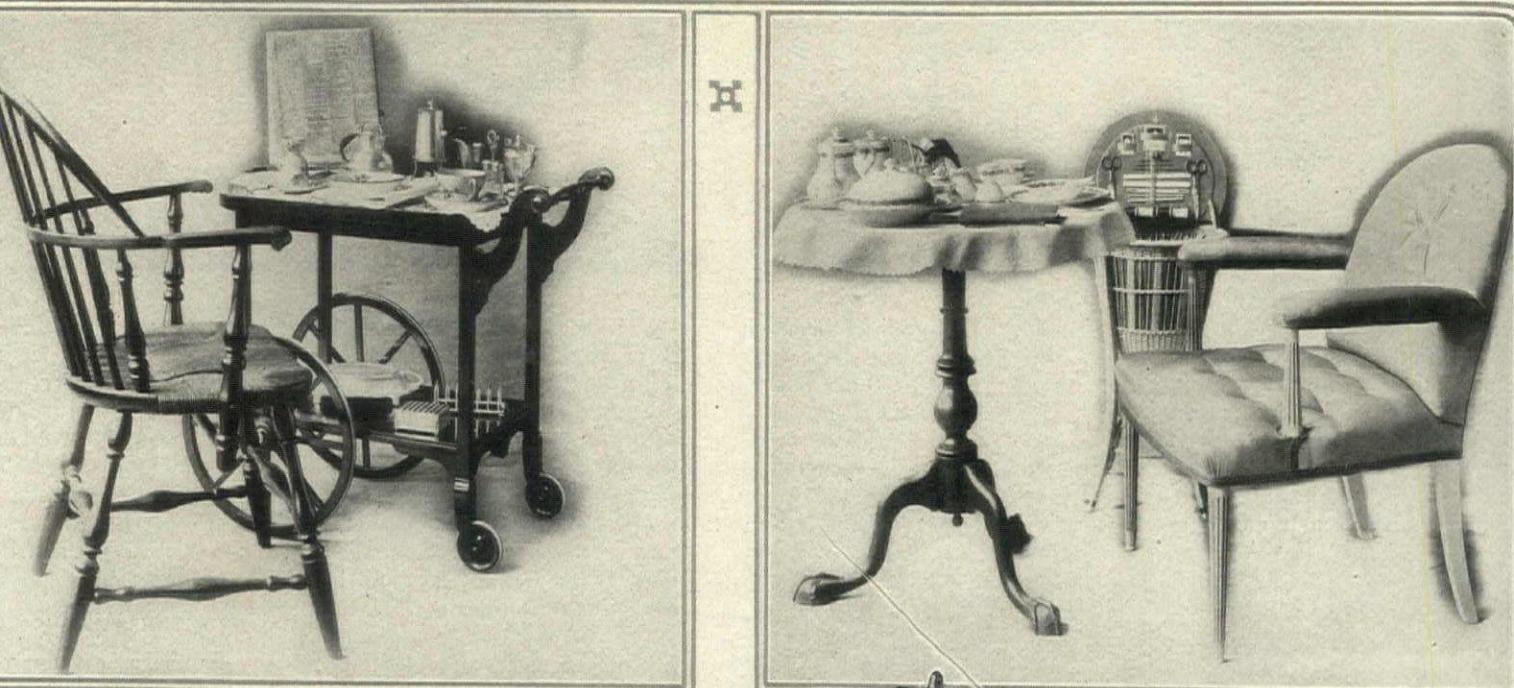
It was at this stage that one of us stipulated for a balcony outside the only real room. She did not care, she said, for a porch—they were always dusty; night and day she carried a vision of flower-draped balconies which overhung the Italian lakes. It must be a high balcony, with a wide, red brick coping holding ferns and flowers which were an effectual green barrier between her and the outside world. And as she is a very

dear person, caring less for this than for the other worldliness, we agreed to the balcony which is the most attractive detail of the little house. She says that at night, when she lies for long hours without sleep, the stars shine softly down between silhouettes of trees, and through the delicate traceries of ferns. And I am sure that if anything shone on her at all, it would shine "softly" and beneficently.

Our sleeping arrangements, closets, hall, etc., being secured, there remained only the living-room and the kitchen to consider. If one thinks of the world as of two great divisions divided in opposite camps—those who know what to eat and how to serve it, and those who know what to read and how to read it—we did not belong in the former camp. We liked good food, but for no

dining-room in the world would we sacrifice our books. And in most building operations something must be sacrificed. There is always at some stage of the proceedings a moment when one falls between the Scylla of what one wants and the Charybdis of what one can have. Our architect from the first had been keen for a living-room and dining-room together. "Better one comfortable room than two tucked up small ones!" As the comfortable room was about 24' x 14', conceive what would have been the tuckiness of the two small ones! We agreed with the man at once. But in that living-library-dining-room of ours two separate and distinct points of interest should unfold and develop.

Around the fireplace end would go  
(Continued on page 70)



*the Book of Wisdom it is written, "Let a man breakfast alone." The comfortable chair costs \$19.50; the generous coffee cup with china set, \$3.50; plated coffee pot and lamp, \$9.95; hot water jug, \$4.25; cream, \$2.95; sugar, \$3.95; cigarette box in silver with black enamel stripes, \$4.50*

## The MAXIMUM of LUXURY— BREAKFAST ALONE

*the woman of leisure takes her breakfast in bed from a white enamel tray with a gold border. Tray, \$2.75; filet and broderie cloth, \$10; napkin to match, \$32 a dozen; white and gold china set, \$26; marmalade jar and spoon, \$12; and blue enameled bell, \$16*



*The woman with a career has no time to breakfast in bed. She can have a convenient little tip table for \$15; a comfortable painted chair, \$40; a set of English breakfast china, \$14; marmalade jar, \$1.50; a clock in green and gold leather case, \$12, and a convenient sewing stand for \$27*

*During the Victorian Era the family was subjected to the solemn high breakfast. Now the breakfast tray has come to the rescue, giving one privacy, keeping peace in the family, and starting the day right. If you are interested in starting the day right, write to HOUSE & GARDEN, 440 Fourth Ave., New York City, for the names of shops or for purchase through our Shopping Service.*

*For the young master of the home comes a white enameled table, \$2.85; a wicker chair upholstered in pink chintz, \$7; bread and butter set with a rooster crowing "Wake Up!" \$2; plated rooster egg cup, \$3; and the clown which is the nursery pin cushion, \$2.25*

## LIVING WITH GOOD SCULPTURE

Which Sings the Swan Song  
of the Plaster Cast

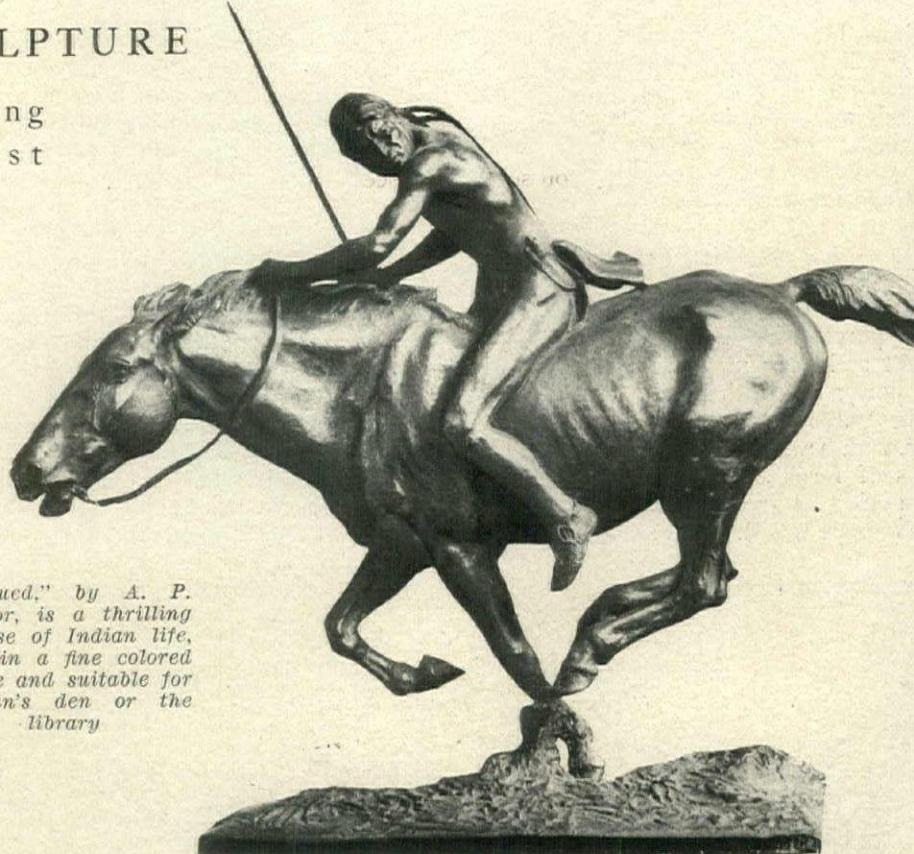
ROLLIN LYNDE HARTT

**T**HREE is an astonishing new definition—"Sculptor: One who sculps"—whereas the sculptors I used to meet (Rainford Billings, for instance) valued a studio rather less than a Kansan in New York City values a bed. From necessity, they did everything but "sculp." True to the old epigram, "What is fame? Politeness to newspaper men," Billings petted up journalists. An unwilling politician, he pulled wires—and sometimes trouser-legs—hoping against hope for a chance to sculp. Between pow-wows with committeemen, who kept saying, "No job from us until you have won the National reputation obtainable only by getting a job from us," he passed his time watering a clay monument he had modeled years before and "waiting for the right man to die."

### GOOD-BYE, PLASTER CASTS!

But times have changed. With plaster casts from the antique no longer in vogue, sculptors sculp. They have ceased to depend upon commissions. Although they make heroic groups for expositions, parks and city squares and portraits for the mighty, just as in the old days, they also make bronze statuettes for private houses and marbles for private gardens. Business thrives. It is a struggle to get a vacation.

"Pursued," by A. P. Proctor, is a thrilling glimpse of Indian life, done in a fine colored bronze and suitable for a man's den or the library



I have just been chatting with Mr. Cyrus E. Dallin, reduced replicas of whose "Appeal to the Great Spirit" are snapped up by retailers as fast as the foundry can turn them out, and I gather that the hour may yet arrive when committeemen, instead of sculptors, will be hankering around on their bended knees, and the sculptor saying,

"Sorry to disappoint you, gentlemen, but the retailers keep me so busy that, honestly, I can't be bothered with designing your proposed 'Welcome to Our City.'" Or, if he gives in, it will be because he can sell "Welcome to Our City" over and over again in reduced replica till ten thousand mantle pieces have made it a household word.

Now, it is true that sculpture for the private house—American sculpture, that is—got a promising start at least forty years ago. I remember a miniature "Greek Slave" by Powers, in our parlor at home and the English maid who, appalled at its nudity, referred to it always as "that shameless 'ussy.'" My Uncle Dick, meanwhile, possessed a "Rogers group" tinted to

resemble weak cocoa and entitled "Dirty Boy!" Wonderful! As a one-page cartoon for "Life," perfect. Properly, the Metropolitan Museum serves a Rogers group—"Neigh Pews" or some such pleasantries. It is there because it represents one of the funniest, doubtless, in that diminutive humbugs which records the growth of among the people of America.

### THE UBIQUITOUS VENUS

But presently America discovered the antique, and worshipped it in plaster. The Milo Venus—in our house we had three of her, varying in size and known as Duplicate and Triplicate—began her reign. Mutilated and therefore devoid of a too frisky realism, half-draped and fore but half "shameless," she gained popularity never enjoyed by Sister de Medici while Hermes, gloriously nude, appeared as a mere bust. As for the lovely girl with wings, who went clad from shoulder to divine heel, Mr. Roswell could write, truthfully enough, "Every woman has a moral purpose, a red plant, and a Samothracian Victory."

Naturally, when the purchaser has always a cast in his eye, so to speak, it is blow to our native sculptors. They were unable to take Charles Lamb's view of the trying situation and turn his "Hang the Venus, I'll write for antiquity" into "Hang the Venus, I'll sculp for antiquity." Instead, they plaster copies of the antique overrunning American houses, they despaired of living for the retailer, ancient or modern, let George do it. George, by name Carr, accepted the bonanza. For the sake of the good taste, and the technical skill which he fulfilled his obligations, Mr. Carr has only the warmest praise and sincere appreciation. But—but—!

Once the word went forth that plaster casts were "the thing," the same abolition set in as when the word went out that etchings were the thing. Any etching, even those long, slim, wishy-washy crea-



A unique and interesting use for a bronze bowl is to fill it with bright colored fruits that add a touch of life to the setting. The bowl is by Emilie Tiero. Reproduced by courtesy of Gorham; furniture by Mrs. A. V. R. Barnewall



"American Stock,"  
by A. Sterling  
Calder, shows an  
Indian of the modern  
school—grand in his  
simplicity. He would  
appear to advantage  
on a desk in a living-  
room or on a  
hall table.

mirable menagerie, still struts in apartment-house windows, recalling that pathetic notice at the World's Fair, "Ladies! Do not sit on the lion's tail. It has been broken off twice already." And neither did the rage for plaster of Paris prevent a deluge of department-store sculpture from Italy, with Arardt not yet in sight even today. They're here in all their glory.

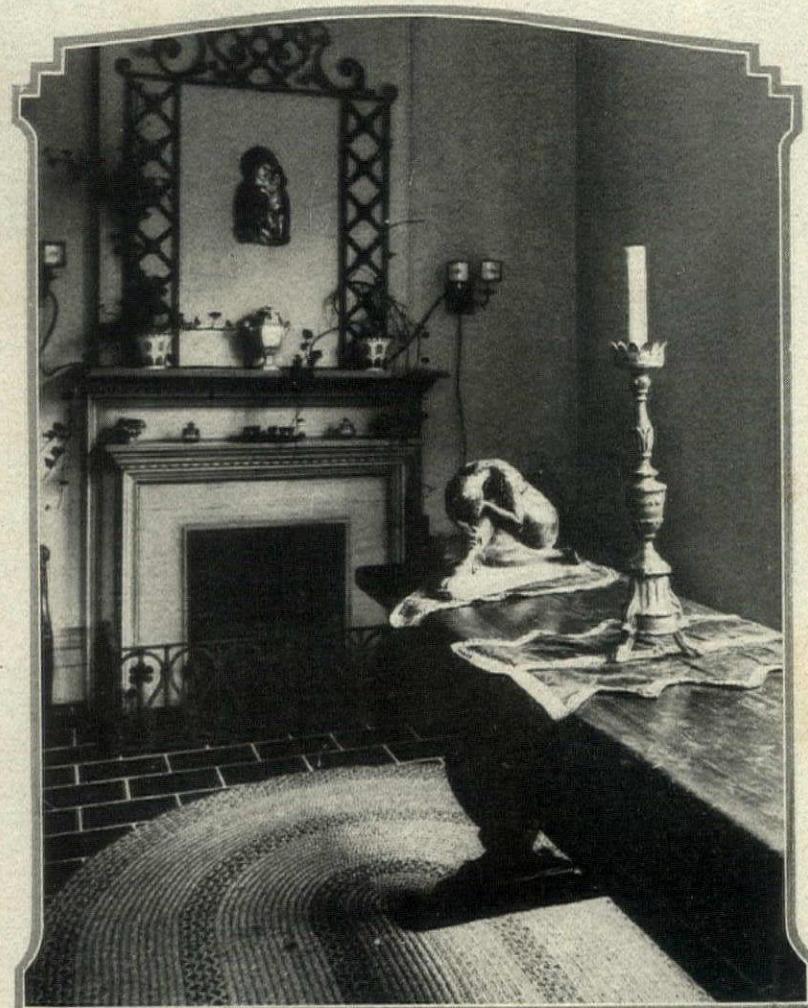
Very tempting, these department-store frivolities—the gilt Napoleons, Shakespeares, and Dantes, the dainty peasant girls with tinted hair and eyes, the statuettes in which marble, bronze and porphyry combine to produce a soda-fountain effect so convincing that one almost asks for straws. But beware! They have certain points in their favor. Granted. Many are

ridiculous! There is an unalterable seriousness about marble, an unalterable earnestness about bronze. They suggest monuments. You cannot twaddle in marble or bronze, or, if you try it, the materials hit back. Instead of your making a fool of them, they make a fool of you. And you cannot squelch the outspoken candor of geology by tinting hair and eyes. Pigs is pigs, marble is marble, bronze is bronze. Or is it, invariably? According to Dallin, department-store bronze is sometimes pewter. Better a genuine plaster cast than a bronze-washed swindle, though in these days no one wants plaster, anyhow.

#### WHERE YOU CAN'T GO WRONG

To be sure, Miss Annette Kellermann, height, nine inches, still adorns an occasional shopwindow. A nude and wingless angel still floats in air—flying-ballet style. The familiar cupid still perches on shelves, dangling his chubby legs. But the great manufacturers have ceased making casts for private houses, and now make them only for schools. With the supply checked at its source and with the furniture movers so iconoclastic, it looks dark indeed for that plaster "bust of Pallas, just above my chamber door." Thanks to the enormous increase in wealth, people are buying marbles and bronzes—bronzes especially. They are learning to buy good ones. American sculptors, instead of waiting for the "right man" to die or praying, nightly, "Oh, Lord, please put it into the hearts of the natives to start an ex-

(Continued on page 54)



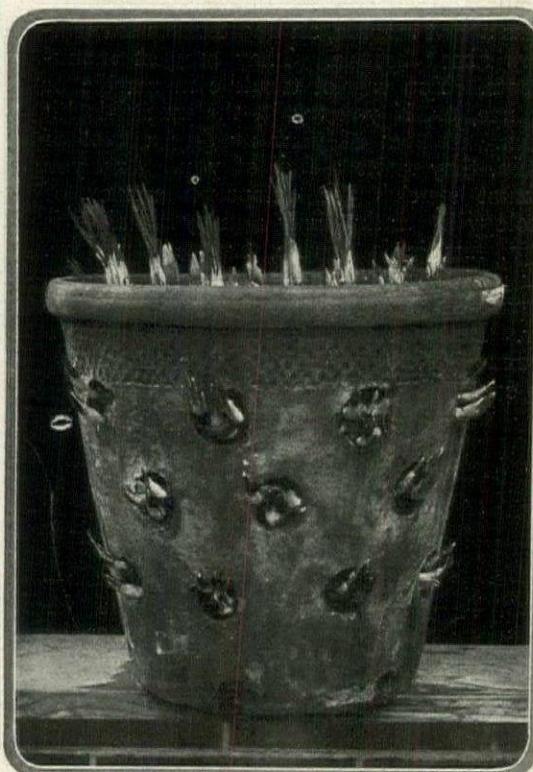
On the end of a refectory table "Magdalen," by Mrs. Ryerson, finds a fitting place. The beauty of this bronze is enhanced by the fact that it silhouettes against the creamy walls of this little entresol. Bronze by courtesy of Gorham; furniture by Mrs. A. V. R. Barnewall

originals—or hand-made copies in real marble. Gilt, in and of itself, is not atrocious. Saint-Gaudens used it. Besides, the price is fairly high, while the best of plaster casts owned up to their cheapness. Finally, the modern Italians devote consummate patience to chiselling the intricacies of lace or embroidery and the patterns of brocaded fabrics. Great craftsmanship! And yet always the suspicion will haunt you, "Pretty, but is it Art?"

Dallin has no words for it—that is, at first. Pressed further, he rails at the un-Napoleonic Napoleons, the un-Shakespearian Shakespeares, with gilt to condone bad portraiture, and at the all too prevalent sentimentality of department-store art. In water-color, as designs to decorate handkerchief-boxes, those comic-opera peasant girls might do. In marble or bronze—ri-

Truly modern in spirit and execution is "The Dancer," by Cecil de Howard. Of this collection this is perhaps the easiest to place. It could find its way into nearly any room of a conservative type





*A whole happy family of crocuses can live in one big pot, their stalks poking out through holes cut in the sides like young wrens peering from a crowded bird house*



*Even though they are not palms, hyacinths will thrive with "their feet in the spring and their heads in the fires of Heaven," if canvas supports the bulbs*



*Mass planting is not restricted to outdoor garden. Here are fifty-odd cr bulbs in bloom. Blue and white, and low and white are good color sche*

## THE INDOOR BULB GARDEN

Growing the Old Favorites in Pots and Bowls  
to Yield an Abundance of Winter Bloom

W. R. GILBERT

THERE are few more interesting phases in the cultivation of flowers than the growing of certain kinds of bulbs in pots or fancy bowls. Given suitable materials and good bulbs it is within the power of any intelligent person to bring to perfection the golden bloom of the daffodil, the more stately hyacinth or gorgeous tulip, several weeks in advance of the date when they would naturally open outdoors. These early flowers are always highly appreciated in the home, and in the spring these pots and bowls of bright and graceful blossoms are most welcome and refreshing.

Until comparatively recent years bulbs for dwelling houses were grown almost entirely in the ordinary flower pots filled with a suitable mixture of earth, but of late their cultivation in bowls of glazed ware, filled with cocoanut fiber refuse, has been very widely favored. Each method has something in its favor, and as the treatment of each is different in a few respects, it will be most convenient to deal with them separately. We will consider pots first, as they are perhaps the most popular.

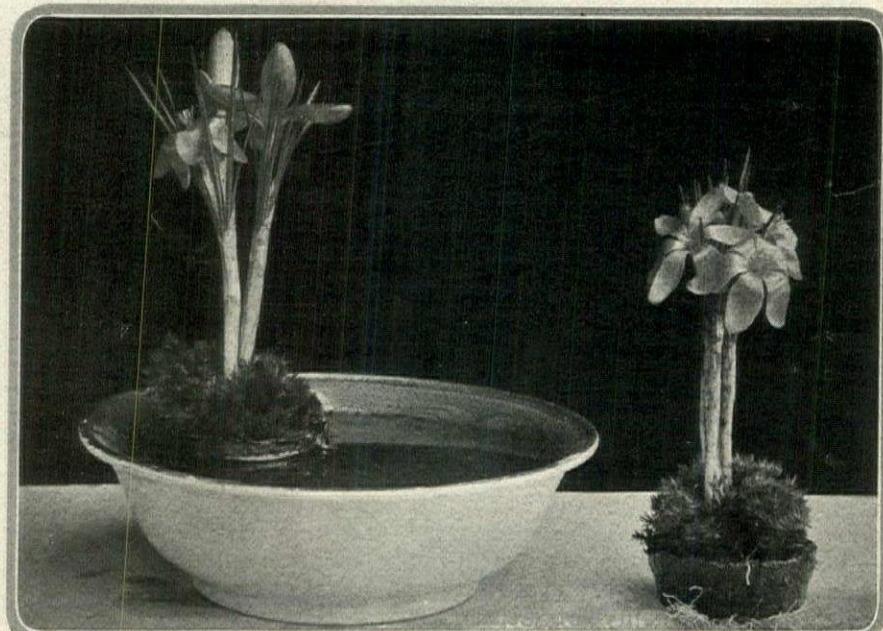
The most convenient sized flower pot for general

purposes is one measuring 5" or 6" in diameter at the top. This will accommodate three to five daffodil bulbs, according to the variety; three Roman hyacinths, one large Dutch hyacinth or five tulips. Other larger sizes may, of course, be used if desired; and large Dutch hyacinths look very well indeed grown in deep earthen unglazed pans, 1' or more in diameter, from nine to twelve bulbs of one variety being grown in

each pan. The kind of soil does not matter very much, so long as it is sweet and porous and contains a fair percentage of humus.

Good, well decayed loam two parts, coarse sand and leaf soil half a part, makes an excellent mixture. Some gravel may be added, and some bone meal mix with it a little thoroughly rotted manure, such as that from an old mushroom bed, and if this is obtainable it will be beneficial. But anything approaching fresh manure will do more harm than good.

Drainage of the pots must be good, but not excessive. In potting the bulbs, set them in the soil, press them into the bottom, but place them in the center of the pot, and loosely fill around them, so that the "noses" just show through the surface after all has been made moderately firm. Remember to leave at least  $\frac{1}{2}$ " of space between the soil to the top of the pot, so as to allow for watering. If the soil is nicely moist as it should be when potting was done, water will not be necessary for some time. Each pot must then be stood, say, in the cellar, covered with an inverted pot of the same size to conserve moisture.



*It looks Japanesey, and yet it is perfectly practical and occidental. All you do is cut a hole through a large cork for the roots, set in the bulb, and sprinkle fancy grass seed around it*

(Continued on page 26)



Drawing by Thomas Hunt

## THE EARTH CHILDREN

BLISS CARMAN

The soft wind fans their hearts to flame;  
The autumn folds them in her swoon;  
Amid the fruitage of the earth,  
Beneath the ardor of the moon.

The singing of the twilight stream  
Is music for their pastoral,  
That echoes through the aisles of dusk  
Where mysteries of Eden fall.

They catch the sorcery of light  
That trembles from the evening star,  
And fearlessly they tread a world  
Where beauty and enchantment are.

## WHAT A HOT BED WILL DO

It Is Virtually a Necessity if You Belong  
to the Have-Your-Own-Garden Cult

MARY RANKIN CRANSTON

R the family that gives personal attention to the garden, a hotbed is virtually a necessity, its size depending upon the number in the family and what it is expected to do. A small one will grow only seedlings for transplanting, but one of large size will produce the out-of-season vegetables which otherwise would be expensive luxuries. A small 3' x 6', covered with a single sash, will grow all the seedlings required in the garden of the average family of five persons—eggplants, tomatoes, peppers, celery, zucchini, cauliflower and other plants that are ready to set out in the open ground as soon as danger of frost is over, come within its scope. A 6' x 6' hotbed, with four sashes, will also have room for lima beans, cucumbers and melons.

Seed may be set either in berry boxes, or four to a box, or in inverted pieces of wood, placed in the hotbed. When danger of frost is over, the bottoms of the berry boxes are cut out and the sides, with the soil contained, set in their permanent places in the garden. If sod is used, a sash containing three or four seedlings is

placed in each hill, care being taken not to disturb the roots of the growing plants. These vegetables may thus appear on the table long before those grown from seed planted in the open ground. Lettuce and radishes can be grown to maturity nearly all the year 'round with a hotbed's help.

### FOR REAL PRODUCTION

A still larger hotbed, measuring 48' long and covered with sixteen sashes, for instance, will give peas, beans, Swiss chard and strawberries far ahead of the season. Dwarf peas, beans and chard may be planted 1' apart, the peas in 12' rows, the beans 4' and the chard in 2' rows. This will give five rows, or 60', of peas; five rows, or 20', of beans; five rows, or 10', of chard. The remaining 29', with strawberries 1' apart each way, will contain 145 plants. If given good culture and plenty of manure, these plants will produce very large, fine berries sufficiently in advance of the season for them to be delicacies, thoroughly appreciated by those who are fortunate enough to partake of them. Part of this hotbed

could always contain strawberries, and the vegetable section could supply the table with extra late as well as extra early vegetables of the choicest sorts.

Pin-money can be earned raising both vegetable and flower seedlings, for such plants as asters, pansies, coleus, heliotrope and geraniums are always as salable as vegetables, the amount realized being limited only by the size of the hotbed. Sweet violets and little one-year rose plants do very well under glass. August is the time to root the rose cuttings, which bloom in the spring, if forced. Potted and sold in bloom they are quite profitable. Everybody wants geraniums and pansies in the spring, especially red and pink geraniums and the ever-popular rose geranium. These are easy to grow from cuttings and bring good prices when properly handled.

A permanent hotbed of English violets is an excellent investment, for these plants bloom profusely twice a year, in spring and fall. As the plants multiply rapidly, the violet grower beginning with a one-sash

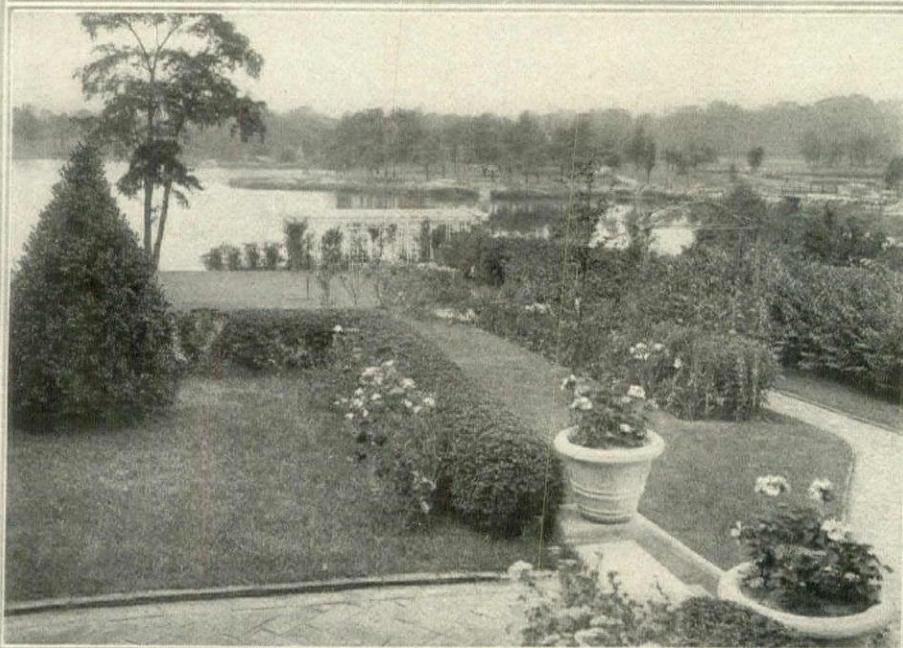
(Continued on page 58)



*The dining-room is consistently furnished in the American Empire mode which the work of Duncan Phyfe made famous. Note the mahogany panel moulding also characteristic of this time*



*An excellent Tudor doorway elaborates the entrance and continues the Tudor spirit of the house. The stair window is of a slightly earlier design*

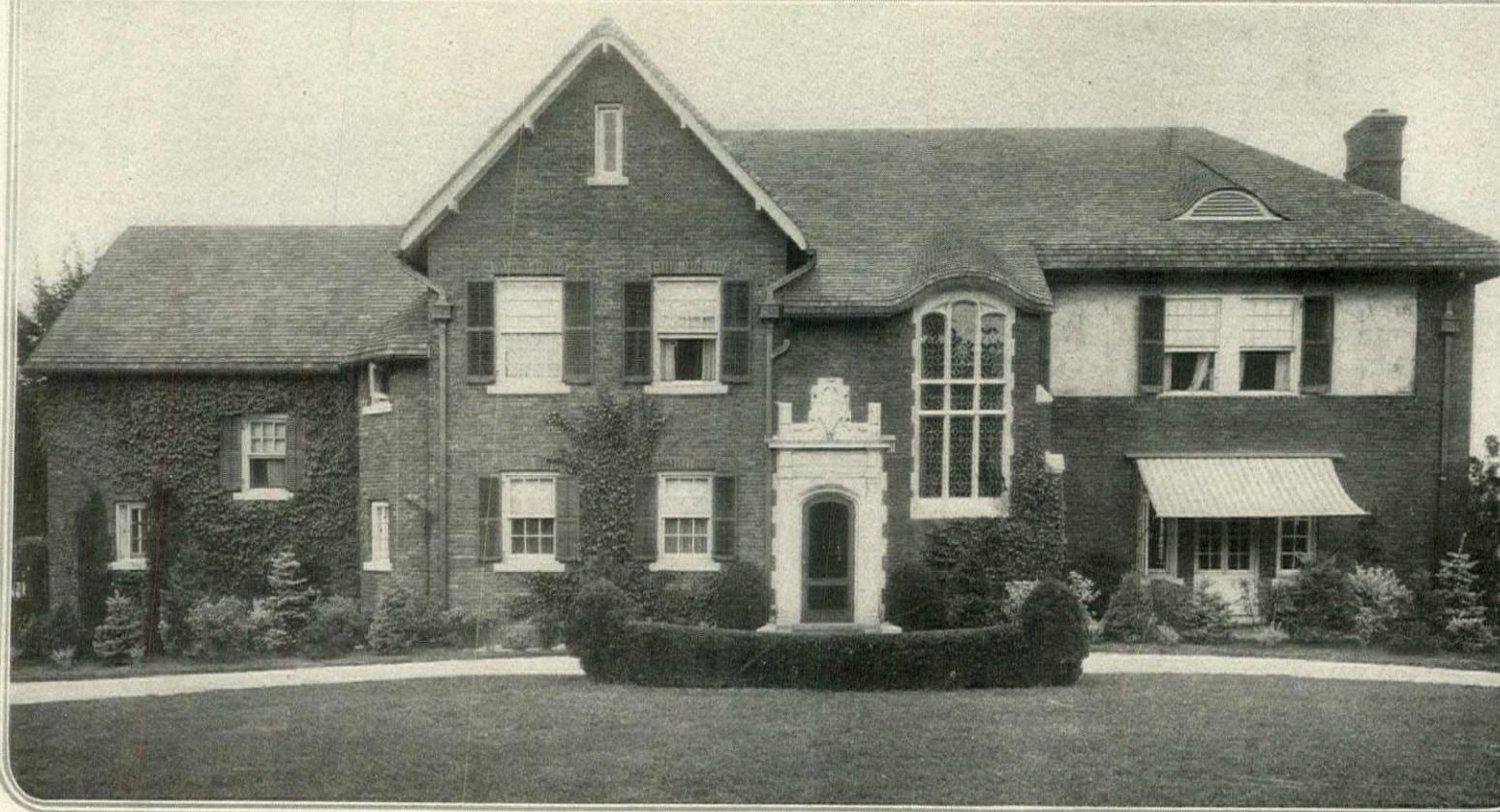


*The garden stretches down to the water's edge, where a pergola terminates the path*

*Thatched shingles continue the Tudor spirit established in doorway and stair window*

## THE RESIDENCE of E. L. HOPKINS, Esq. at LARCHMONT, NEW YORK

FREDERICK SQUIRES,  
architect



## ENGLISH WINDOWS AND OURS

## A Few Words on the Feasibility of Adapting Modern English Designs to the American Country House

H. D. BANKARD

LOOK is a matter of great moment. So are appearances. It is the world over, with things both animal and inanimate. The windows of our houses, therefore, which provide outlook, the placing of those windows, which concerns their appearance, count in our architectural reckoning. Inhere is no one feature of the house more nearly affects both its aspect and comfort than do the windows.

can scarcely attach much importance to inner of dealing with windows, for the sake of health and comfort on purely practical side, or for form and disposition we at all regard architectural considerations. The derivation of the word "window"—windows were really "wind eyes" for ventilation and light—indicates their primary purpose of admitting air and light. Trusting, therefore, to the soundness of our principles as safe guides to our actions, we will see to it, to begin with, that our windows be of such size and so placed as to ensure good ventilation and abundance of light throughout the day.

## THE UTILITARIAN SIDE

is quite proper and well thus to consult first the utilitarian side of the question, if honesty of purpose and design be duly adhered to, the result will inevitably be consonant with all principles of architecture, amenity or ornament. It is bound to be so, for the truest and most satisfying manifestations of beauty, architectural and otherwise, are dependent upon or in some way connected with the fulfilment of utilitarian purpose. Other practical consideration, of less moment, it is true, but nevertheless well worth taking into account, is the placing of windows with reference to lighting the rooms they light. It is extremely difficult to furnish a room acceptably whose walls are too much broken up by windows. A multiplicity of windows does not necessarily ensure good light, nor, on the other hand, does it follow that the light will be poor when the windows are in number. Everything in this respect depends upon the placing of the windows. Let us now note briefly what seems to be the underlying English notion and practice concerning the arrangement of windows. In the first place, the English win-

dow is for use, *all* of it, and not a small portion only. In much of their planning they either have large windows or else group them together so that abundance of light comes in where it is desired. Of course, sufficient curtains are used for all practical or artistic ends, but the openings are not blocked up with upholstery that defeats the purpose for which they were made. We, on the contrary, are very prone to load our windows with a superabundance of shades

As stated before, there is nothing more potent to make or mar the appearance of a building than the fenestration. The fine effect of a free, unbroken wall space is not to be despised and the dignity that even a small house acquires by such treatment cannot fail to impress a careful observer.

Quite apart from the desirable result imparted by the spacing alone, a good expanse of wall admits of a great deal of variety and interest in the matter of texture, which can then show to advantage, whereas its effect in a small space is apt to be impaired or totally lost. The question of wall textures is another thing that we do not always sufficiently consider, nor do we as a rule begin to avail ourselves of all the possibilities within our reach in this respect. Both in the spacing of windows and in securing exceptionally good wall textures many of the modern English architects have achieved results that merit our close study. A number of our own architects have done work every whit as good in both particulars, and quite as fully imbued with a spirit of sane, well-ordered originality. But in very many instances, as we all must be well aware if we keep our eyes open, the average architects and clients have not paid enough heed to these extremely important points.

## ENGLISH CHARACTERISTICS

English architects have made free use of windows in ranges, with happy results both from outside and inside points of view. Indeed, by using substantial mullions, they frequently turn the whole end of a room into one great window, a feature oftentimes both desirable and pleasing. One thing they occasionally do that seems not altogether defensible is to put a range window squarely at a corner so that the two halves of the window are at right angles to each other. It is like taking a bite out of the masonry and filling it with brittle glass just at the point where it ought to be strongest, so that upon constructional grounds the practice is not beyond criticism, regardless of local custom.

In a great deal of the English work there is noticeable a strong predisposition in favor of casements. In American work, too, their use is becoming increasingly evident, but we might profitably employ them more extensively, especially as their mechanism and fittings have been so perfected.



A. Winter Rose, architect

*Several distinct types of windows are to be found in the facade of this English country house. The overdoor window and the two-story bow windows are especially interesting*

or hangings or inside shutters, obscuring a great percentage of their lighting capacity and then, to get the needed light, insist on having more openings. To be sure, some allowance is to be made in this matter for the difference in the intensity of light in our own bright, sunny climate, and the usually more subdued skies of England; but all the same, we sometimes seem to forget that our shades can be pulled up and our curtains and hangings drawn aside.

"Now," perhaps you ask, "what has all this talk of large and small windows and shades and draperies to do with the architectural aspect of our houses?" Just this: When the whole window space is made use of, and we consequently do not have to have so many windows, there is much greater opportunity to have the full effect of free, unbroken spaces on the outer walls.



*The grianan, as the Irish know it, nestles close to the ground. A path of millstones winds up to the front pavilion before the door. And you can go inside, if you wish, or clamber up the three little steps and rest on the side porch in the ell of the hut under the wide thatched eaves.*

### A LITTLE BIT O' IRELAND

Set Down as a Sleeping Pavilion on the Estate of Chauncey Olcott at Saratoga, New York



*Enough sunlight splashes inside for one to live there the summer through. The furniture, scant and simple, is characteristic of the Irish peasant's home. One has only to imagine the tang of smoldering peat from the hearth to feel oneself close to Shannon water.*



closely imitating the  
natural lines of the  
original grianan, the  
architect—who was Mrs.  
Mott herself—has been  
careful to incorporate the  
mos and relics in  
their proper positions.  
Even the birds have a  
atched house, as they  
do in Erin

The straw thatch hangs  
over the front  
porch, or pavement,  
sheltering the door and  
those about it—includ-  
ing St. Andrew, the  
riddle, the rushes, the  
witch's broom, the Holy  
child and the watering  
pot, the very generous  
watering pot



# STUCCO EFFECTS WITH METAL LATH

An Architect's Opinion on Using This Medium Both Indoors and Out

JOHN J. KLABER

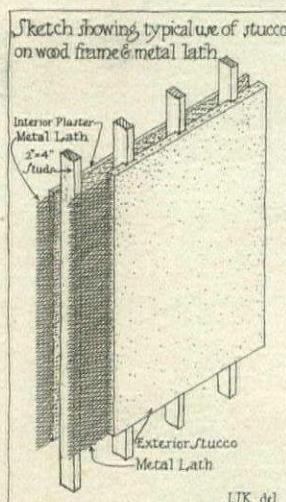
THE great extent to which stucco is being used in domestic architecture renders it of interest not only to the architect, but to the prospective home builder as well. And since the stucco is very generally applied over metal lath, this material also draws its share of attention.

Two types of metal lath are at present in general use: expanded metal and woven wire lath. In the former, which is made by cutting and pulling apart a sheet of steel by the use of special machinery, the strands run diagonally, forming a diamond-shaped mesh; in the latter, which is composed of wires welded together at their intersections, the mesh is usually square, and the strands run horizontally and vertically. There are also several special types of metal lath, but slightly different in principle from the above, whose makers claim for them many advantages in actual utility.

## APPLYING THE LATH

The lath is ordinarily applied as shown in one of the illustrations, being nailed directly to the studding and plastered on both sides, the total thickness of the stucco being not less than 2", so that the lath is thoroughly imbedded in cement and so preserved from rust. For this reason also the galvanized lath is preferable, although somewhat more expensive than the painted, since cement stucco is not completely waterproof nor can cracks in the material be entirely eliminated by any satisfactory method.

A better method, so far as waterproofing is concerned, is that illustrated in *HOUSE & GARDEN* for July, 1916. Here sheathing and paper are nailed to the studs, and the lath applied over furring strips which hold it away from the sheathing and allow the stucco to pass through it and obtain a firm hold. With this method, of course, the back of the lath cannot be plastered, but the use of sheathing paper adds greatly to the impermeability of the wall at



For the country cottage, stucco over metal lath is a practical combination for walls

Metal lath makes a more even wall than the old-fashioned wood lath

W. A. Bates, architect  
The suburban home lends itself to the lath and stucco treatment

a slight additional cost over the usual

Another improvement is the use of form of lath in which the material contains ribs, spaced more or less evenly, that hold it away from the studding. Less this is done, the stucco directs the studs, where it cannot penetrate the meshes of the lath, is weaker than where, and it will have a tendency to crack along these lines.

This question of cracks is, in fact, a great stumbling block in all work where exterior stucco is used. With a stucco rich in cement, the contraction of water causes extensive cracks; while a lath made of gypsum, which avoids this difficulty, is so sorbent as to be almost worthless as a protection from the weather. The use of hydrated lime (one part to five of cement) works some improvement, but the best safeguard is the experience of the worker for the mixing of the material is an art requiring such care that only workers and experience can good results be attained. Cheap labor has no place here.

## FINISHING THE STUCCO

The finish of the stucco may also be considered in this connection. With a rough finish, every crack will show up clearly, but if the surface is roughened, the shadows of its irregularities will hide the cracks and greatly improve the appearance of the work. Moreover, there is no doubt that a rough finish, particularly in a house with little or no ornamentation, is more pleasing in effect.

The possible variety of finish is considerable. It may be floated or stippled, or dashed, wire-brushed to bring out the grain in the mixture, or pebble-dashed with materials of various colors. Color may be incorporated in the stucco, or it may be painted over with a solid coat.

(Continued on page 62)



## WHAT OF YOUR TREES' HEALTH?

If All Is Not as It Should Be, Here Are Remedies for Each Case—Planting and Caring for Young Trees

F. F. ROCKWELL

THE trees on the average small place are the most commonly neglected of its features. This is due partly to carelessness, but it is undoubtedly chargeable in measure to ignorance. If we set out a tree amid conditions too uncongenial, in a week or two it is dead, and so we learn our lesson. But it frequently takes several years for a tree to succumb finally, and by the time the end is reached we have forgotten what may have been the original trouble. It is also true that the common large trees are not adequately appreciated by the majority of people in our eastern States, at least.

In Japan, on the other hand, where the gentle art of gardening has reached a higher development than anywhere else in the world, they almost worship their trees. The truth, "East is East and West is West," even horticulturally.

Many people have the decidedly mistaken idea that the only trees worth buying and putting out are the more or less expensive pines or evergreens which are not native to most sections of the country. The idea of spending good money for a pine or a maple seems to go against the grain. As a matter of fact there are many places where such trees are to be had for the trouble of digging them up and transplanting them, but even this is considered a high price. And yet for many pur-

poses pines and maples are as good trees as can be had, and there is nothing listed in the catalogs more beautiful and graceful than a well cared for group of white birches.

### THE CARE OF YOUNG TREES

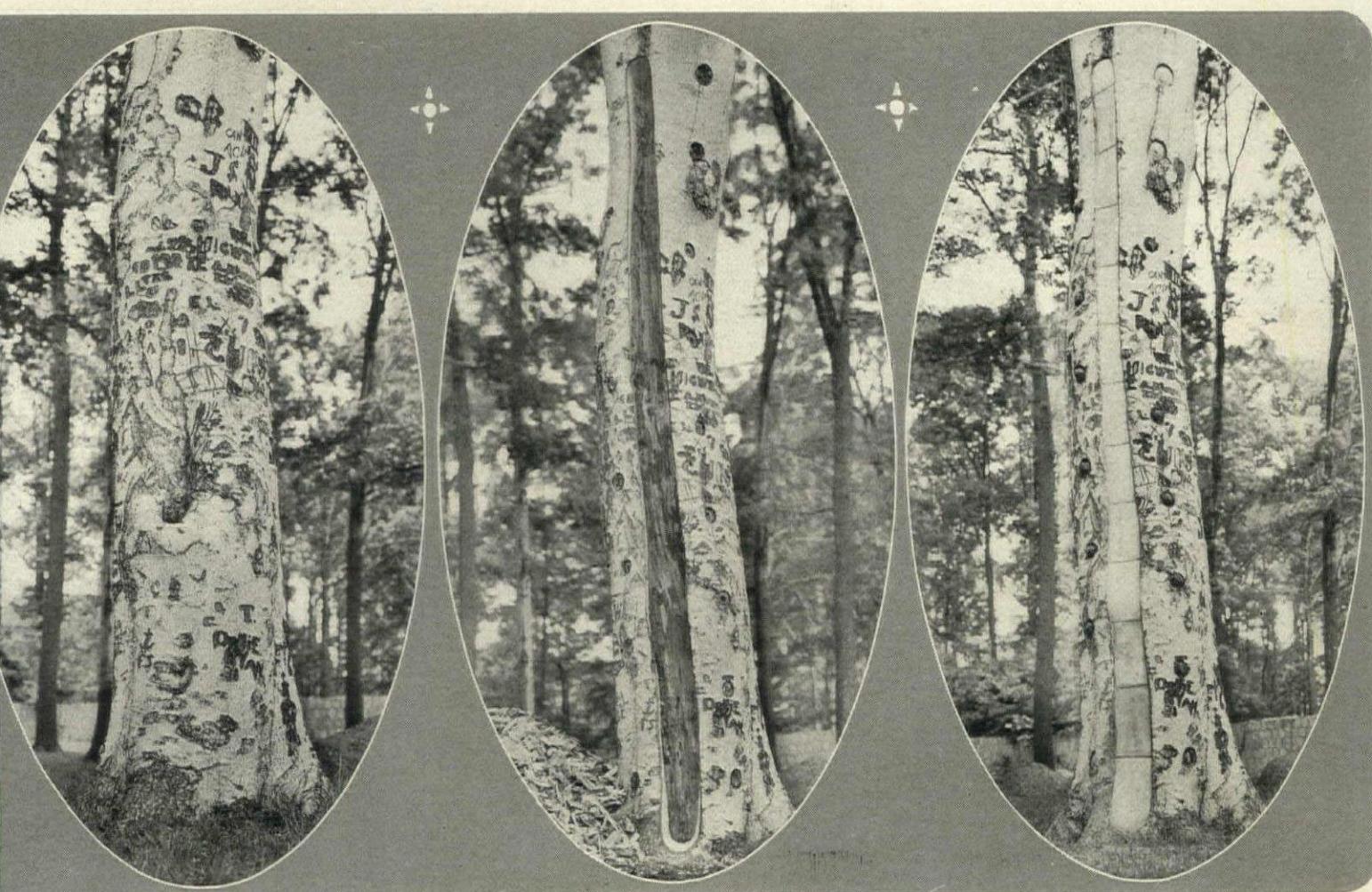
Trees may be set out in either early spring or late fall—the locality, the variety and the season all go to determine which is better—but in either case care should be taken not to expose the roots to sun and wind. If they are from the nursery, do not remove the packing about the roots until the holes are ready to receive them; and if you are digging them up yourself, wrap the roots in wet bagging as soon as they are taken from the soil. Another general mistake is to have the holes too small: not only should they be large enough to receive the roots without bending and crowding, but the subsoil and adjoining earth should be loosened up with a pick (or a small charge of 20% dynamite, if it is clayey and packed hard). Any bruised or broken roots should be cut off clean just below the wound; if large roots have to be cut, smear a little coal-tar over the ends to prevent decay. If the roots have to be pruned back to any extent, the top also should be headed in to a corresponding degree to preserve proportion.

The roots should be set as deep as or a trifle deeper than they have been growing,

and fine loose soil put in first and worked about the rootlets as firmly as possible. A few handfuls of ground bone mixed through the soil, if it is not naturally in pretty good condition, will help in getting a strong start, but manure should not be used. If any sods have been taken up, as in planting on the lawn, do not save them to be put back in their original position, but break them up and mix in with the soil while filling in, and leave a circle of fine loose soil on the surface about the tree. The soil below this should be tamped in as firmly as possible. Throw in a shovelful or two, and with the foot or the shovel handle firm it down hard before putting in the next layer. If the soil is dry pour in a half pailful or more of water when the hole is about two-thirds filled, let it soak down until none stands on the surface, and then proceed with the filling. If very hot, dry weather follows the planting, mulch the soil about the trunk with old manure or litter, being very careful not to bring anything up against the bark which might cause decay.

Only very slight pruning will be required for most specimens. As a general thing it will be best done in early fall when the trees are becoming dormant and the leaves have ripened but not yet fallen. All dead or broken wood, and branches that have grown

(Continued on page 60)



Courtesy of Davey Tree Expert Co.

*Life for the "tree of love" is not all easy, but this one at least is assured of a comfortable old age. After all the initials had been cut, and all the rot holes well started, the tree surgeons came along and carried a cement operation to a successful conclusion.*

## THE KITCHEN AS A PLEASANT PLACE

Make It Sanitary and Efficient—  
But Also Make It Interesting

J. A. RAWSON

A CERTAIN statistician has figured that the average length of employment of a cook does not exceed three weeks. The same authority has also found that only one in twenty housewives can honestly say that she enjoys working in the kitchen.

Why, then, do cooks leave home?

Why, then, does the housewife want to come out of the kitchen?

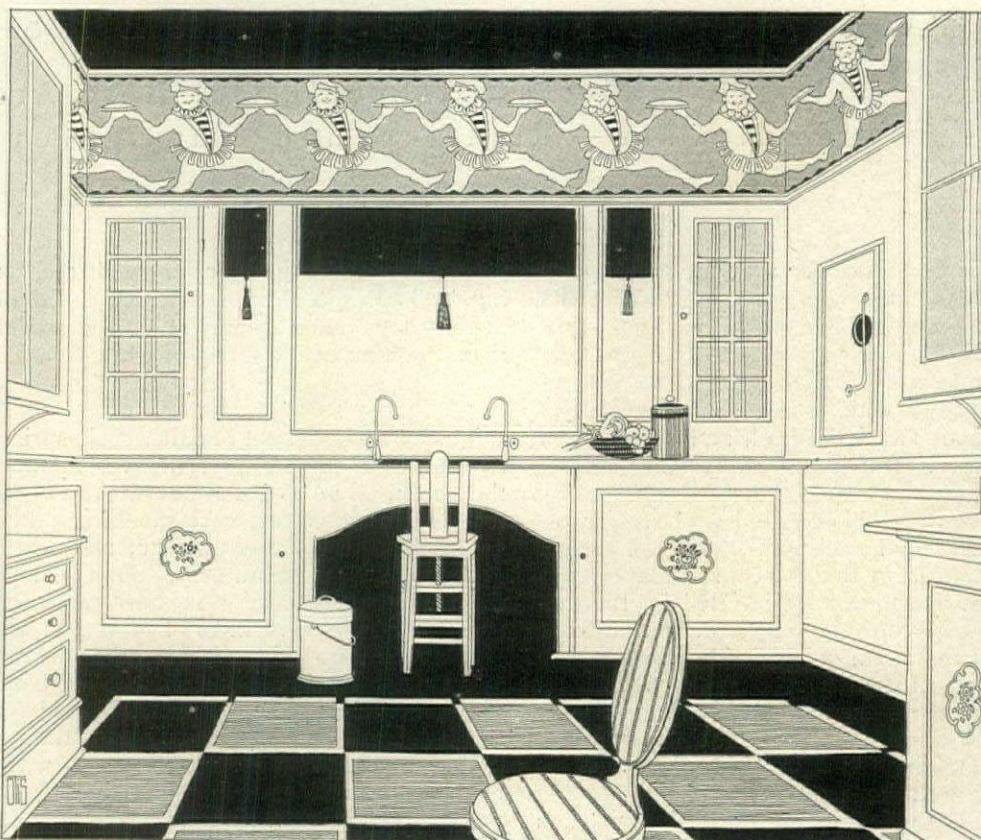
Obviously, the work or the kitchen must be at fault. A great deal of the pleasantness or unpleasantness of work in a kitchen depends upon the kitchen itself. The thoughtful householder, therefore, who would keep her cook or make kitchenwork pleasant, must start with making the kitchen a pleasant place. This can be accomplished by making it efficient and sanitary, and by making it interesting.

### HEALTH AND EFFICIENCY

To a large degree the kitchen is the health department of the house. From it comes the daily strength and sustenance of the household, and, if anything goes wrong in the kitchen, the entire household soon knows it and suffers from it.

Hence the kitchen should not only radiate cheer and contentment for its own occupants, but should also be qualified at all times and at a moment's notice to disseminate those same attributes throughout the home. Do not, therefore, attempt to decorate or adorn it at the expense of its working efficiency, or insist upon ornamental features that are not useful, or permit any form of decoration or equipment that is not sanitary first and ornamental second.

Make health and efficiency the first considerations always, and determine upon the decorative scheme to conform thereto. That you can do without limiting your range



*The old question of "Why the cook leaves home?" is best answered by the kitchen. Make it a pleasant and interesting place to work in, and she'll stay. The decorations here can be stenciled. The chairs and fittings are enameled in white. The floor is black and white tile*

of choice in the decorating, since practically without exception the sanitary furnishings are ornamental if chosen with good taste and, conversely, the ornamental things have to be sanitary nowadays.

### WHAT SORT OF FLOOR

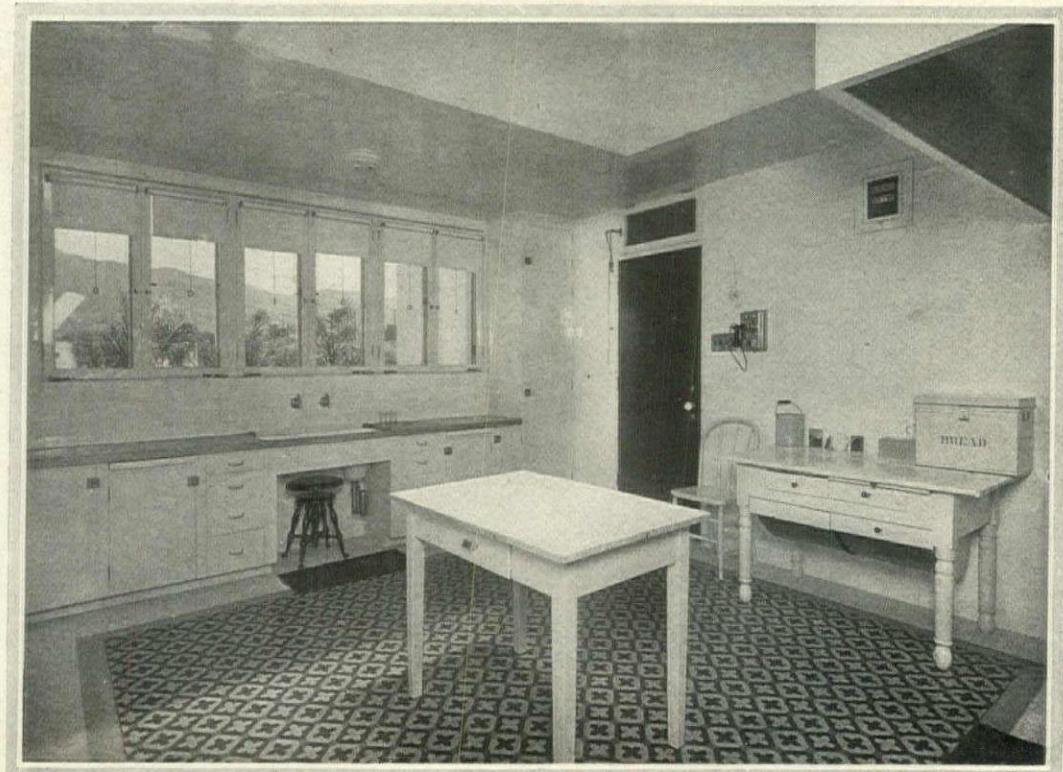
Quite naturally, the kitchen floor presents the first and greatest problem in sanitation. For its preservation and decoration, if it is of wood, it must be closely laid; and there is an infinite assortment of paints, varnishes and finishes which keep it in good repair. If it is to be painted, the question of the color scheme for the entire room arises then and there. The bare wood floor with rug or mat here and there was

the primitive form of treatment which no means obsolete yet. But if some more modern and ornamental is wanted, there is first of all linoleum as a removable covering; and then as permanent surfaces there are tile, rubber and cork, each an endless variety of designs.

Linoleum's advantage is that it can be easily laid, without assistance from carpenter or mason, on old or new floors. Its washable quality is well known, and its assortment of patterns is large and suitable to any decorative theory. For kitchen floors the more expensive grades are recommended. Their designs run continuously through the entire thickness of the material, hence they can wear down to the last thread before the outlines of the design are lost.

Linoleum, however, has its limitations. It will wear out and require replacing from time to time, and, while it prevents moisture and dirt from being absorbed by the board floor, it nevertheless covers a great deal of dirt and dust that inevitably find their way between the widths around the edges. Moreover, mopping and scrubbing is bound to leave moisture in the seams where it may do much harm.

Rubber and cork, as flooring materials, have undoubtedly merits. The cost of tiling under ordinary circumstances is \$1 a square foot. Rubber tiling has decorative possibilities, is waterproof, and is an easy and quiet walking surface, and can be laid by an ordinary mechanic. The preparation required for the underlayment is that it should be built of good material and made smooth and level on the surface. Either wood or concrete is suitable for



Irving J. Gill, architect

*Besides being sanitary the kitchen should be fireproof. Here the walls and floors are of wood, the furniture enameled wood and the fittings enameled iron*



*Efficiency applied to the kitchen requires that everything should have a place and be kept that place, and that the various corners for work should be in close proximity to save steps. Here the rules have been well applied*

floor. The liquid cement used in setting the work flushes the joints and makes the floor covering absolutely waterproof. Cork tiling, much the same claims are made as for rubber. It is laid under some conditions, by a similar method, with identical results in securing a surface impervious to dirt or moisture. As decorative effects, its possibilities are limited to what can be done with shades ranging from light oak to dark walnut, but the mottled texture of the surface in these tones is most pleasing to the eye, as a quiet, velvety feeling is restful to the mind. For those not familiar with the material it should be said that the cork flooring is made by finely granulated cork closely compressed by hydraulic pressure and then

heated to a high temperature which liquefies the natural gum of the cork and provides a binder which unites the fine pulp into a dense but somewhat elastic mass that is effectively non-absorbent and proof against warping and cracking.

Tile is one of the oldest of flooring materials. Of its cleanly, non-absorbent qualities and decorative possibilities there is no doubt; in the matter of cost it is, of course, more expensive than wood or removable coverings, but less so than cork or rubber. In fact, it is cheaper than is commonly supposed; fifty cents a square foot is a fair estimate. It has to be laid on a good cement foundation about 3" thick, costing about seven cents a square foot. Like rubber and cork, it requires no painting, oiling

or other treatment, and can be cleansed with less labor than wood or linoleum.

A common merit of cork and rubber flooring is that each can be laid with the sanitary cove base, which forms a perfect union between the flooring and the mop board with curved outer surfaces, readily reached by either broom or mop.

#### DECORATING THE WALLS

When the housewife approaches the problem of decorating the kitchen wall she confronts a set of conditions differing from those presented by the floor only in degree and not in kind. First, as before, there is the prime consideration of cleanliness. Many will say that for cleanliness and decoration alike there is nothing better on the kitchen walls than good, old-fashioned paint for the walls themselves as well as for the wood trim and the wood wainscoting, if there is any. Surely nobody wants paper on the kitchen walls or any other covering that would be bound to loosen or catch and hold the dust, the grease and vapors which will arise in the best regulated of kitchens. But there is at least one wall covering suitable for kitchens that repels these enemies, and that is oilcloth, which, its makers assert, will always stay where it is put, will stay clean with a minimum of the maid's attention, and will add greatly to the attractiveness of the room. Scores of patterns for body and borders are to be had, including plain solid colors, or glazed tile, dull-finish printed, and burlap effects, all in non-fading colors.

The arguments for paint on the kitchen walls are well enough known to require no recital here. There are many brands of paint and each has its special claims, but all agree that paint is inexpensive, easily applied, readily cleaned, and limitless in its decorative treatments. Cold water paint is recommended by some, but always with the reservation that in a place like a kitchen it must be surely reinforced with a final coat of varnish or something else that will bear washing with soap and water. Oil paints are complete in themselves, and in the matter of the whole paint family it is doubt-

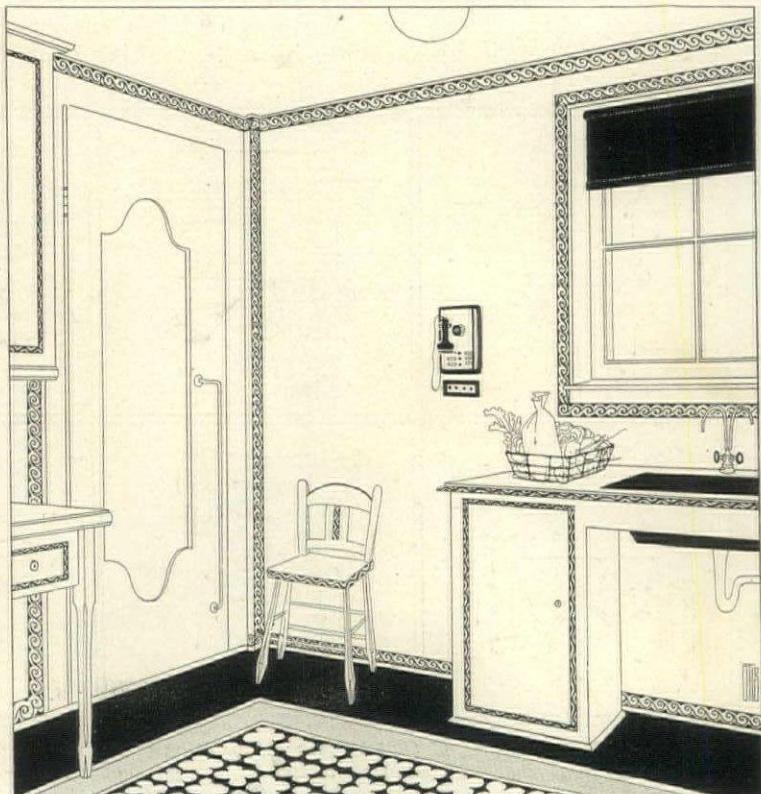
(Continued on page 58)



Gerritt Smith, decorator

*In a summer home, wall board and linoleum can be used on the floor*

*Stenciled decorations will take away from the modern sanitary kitchen its antiseptic, operating-room appearance*



# FURNITURE AND ITS ARCHITECTURAL BACKGROUND

Which Considers the Late Georgian and Classical Revivals and Their Adaptation to the Modern Room

ABBOT McCLURE and H. D. EBERLEIN

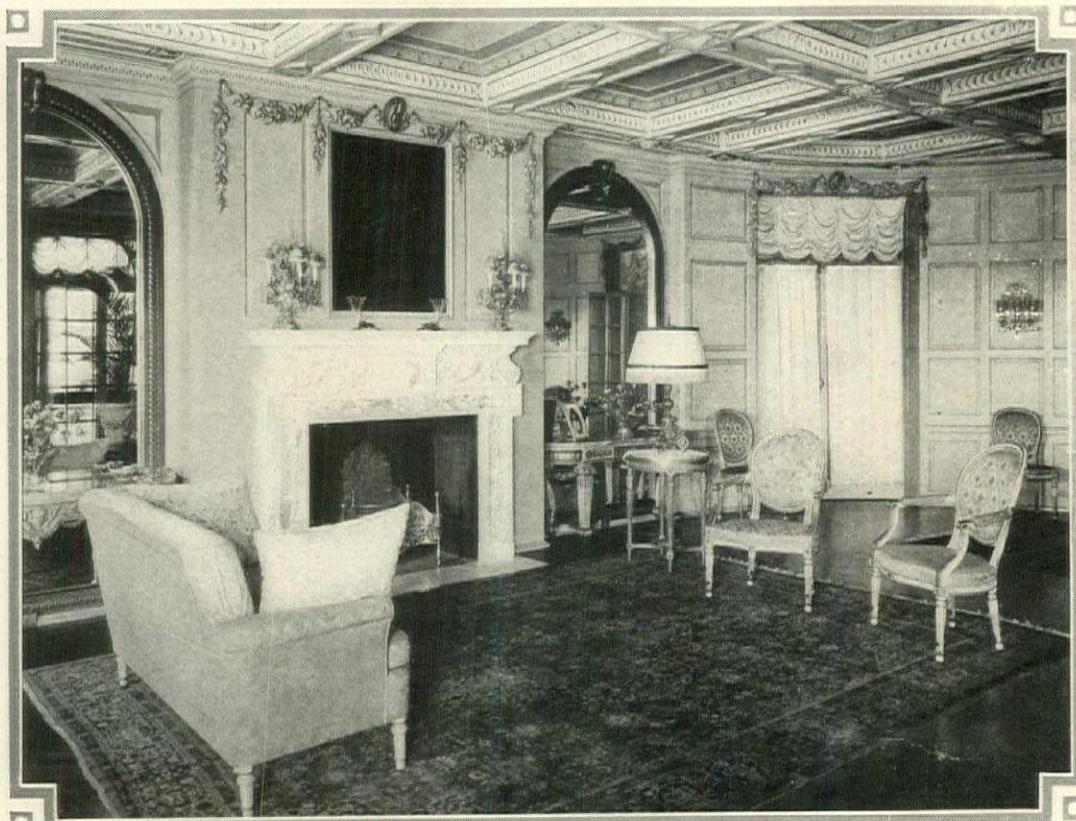
THE late Georgian period or the epoch of Adam influence saw such a radical change in the spirit of architectural and mobiliary design that it forms one of the natural divisions of our subject and invites an inspection of the foundations on which it rested if we would understand how best to treat the creations of the date. A grasp of the principles is especially timely just now in view of the increasing popularity of Adam forms for both domestic and public architecture.

The Adam period may be characterized as the period of the dominance of straight lines in both furniture and architecture. Although curved lines appeared in structural work, both in furniture and architecture, they were very rarely supporting structural lines, but were ordinarily of a purely decorative nature. There were many round-headed doors and windows, but the arch as thus used was not an essentially structure-bearing feature. The real stress of weight was taken up somewhere else. There was the much favored oval, but, in architecture, its use

was confined to surface embellishment or, in the case of oval-shaped rooms, the oval occurred in a horizontal and not a vertical plane, and therefore affected only contour and structural conditions; in furniture its only structural employment was in the backs of some chairs which, from the structural point of view, can scarcely be regarded as altogether satisfactory. Again the ellipse, when employed for fan lights or in the vaulting of ceilings, did not bear weight;

such popularity in the days of Queen Anne, the Early Georgian period and during the reign of distinctively Chippendale. The swelling or *bombé* fronts of some finer cabinet work and French furniture with sinuous Louis Quinze curves.

Besides being a period of decorative straight structural lines—and most of the architecture and furniture of the day claimed its structural composition



Wilson Eyre & McIlvaine, architects

*A striking example of period affinities is found in this room. The furniture is Adam, the architectural background is not wholly Adam—there is the reminiscence of Grinling Gibbons in the fruit swag over the mantel—and the ceiling is Italian.*

the superfluous stress was distributed elsewhere. The functional design was ornamental.

In furniture there were fine curved lines, lips, oval shapes and so forth, but also curving lines cut horizontal planes or table tops in an excellent example of what meant—a horizontal plane in other words, all parallel planes in tour were more or less still, the side legs of furniture were perpendicular save in the case of chairs and backs where armrests were.

The cabriole

that had e

While architecturally Adam, the room is furnished consistently but not strictly: Adam mirror, Hepplewhite chair and sofa, tables of Dutch marqueterie; clock and small mantel ornaments are French



*Empire furniture in a room with Classic Revival physical characteristics: mantel of blue mottled marble; built-in bookcase of Empire lines painted deep cream; cream colored Empire chairs*

Another view of the Adam room opposite. Empire type chair is painted black with gold decoration; the chest of drawers is a Dutch piece of burr walnut veneer. The door trim plaque is of blue Wedgwood



estly—the Adam was a period of refinement of contour, slenderness of proportion, polished elegance of design and delicacy of coloring. Furthermore, the Brothers Adam brought into English architecture and decorative art both a homesome joyousness and a genial formality which had not been there before. It will be our analysis of the presence of these qualities if we remember that "straight lines suggest formality as well as simplicity and favor a formal arrangement," and, still further, that the straight line is stimulating and gives the impression of formality because it is that which the eye

sees most rapidly, and this impression more vivid as the line becomes thinner and longer." In short, straight structural lines and attenuated proportions played no small part in the make-up of the spirit of Adam design and dominated what we may call not inappropriately "the age of the wing room."

Taking it for granted that the reader is fairly familiar with the characteristic features of the Adam mode of architectural expression both in the lines of structure and in the particulars of such decorative detail as spandrel fans, ovals, pendant masks, rams' heads, swags and drops of flowers, fruits and leaves or of drapery,



Mellor & Meigs, architects

*This is the opposite end of the room shown directly above. The falling front mahogany secretary at right is an excellent Empire piece. The Sheraton writing cabinet in front of the bookcase is the only piece of furniture not of Empire type*

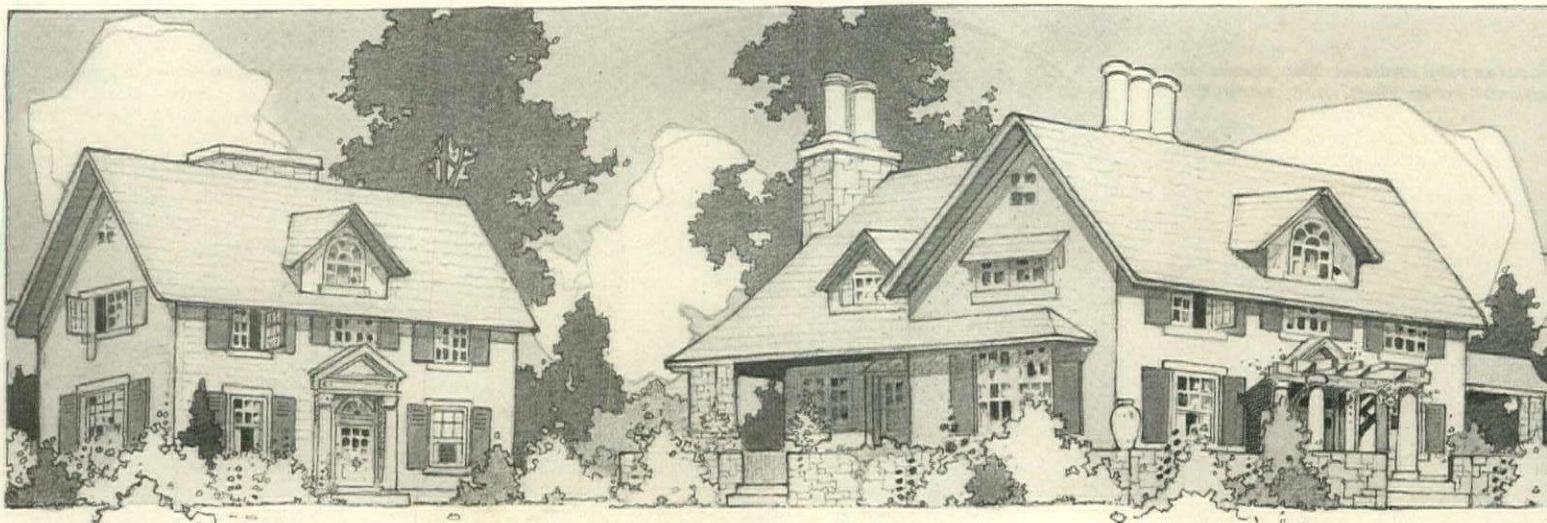
urns, beadings and pearlings, paterae, medallions and similar devices, it will be to the purpose to point out that furniture designed by the Brothers Adam or under the influence of the style they had created echoed architectural precedents in contour, proportions, the composition of structural features and the items of decorative design. Naturally enough, then, such furniture was thoroughly in keeping with its architectural background, almost too much so at times when a little more variety might have been acceptable. The resemblance was every bit as close as it had been between the oak panelled rooms of the Stuart period and the carved and panelled oak furniture with

which they were equipped. It will also be remembered that the furniture designed by the great mobiliary masters of the period during which the Adam influence was paramount—Hepplewhite, Shearer and Sheraton with a few lesser contemporaries—reflected all the characteristics to which attention has been called in the architecture and furniture whose design is to be directly attributed to the personal agency of the Adelphi, modified and adapted, to be sure, according to individual bias and the promptings of fertile invention, but unmistakable as to the source of its original

inspiration under the craftsman's hand.

It will not be necessary, therefore, to point out the appropriateness of using furniture of Adam, Hepplewhite, Shearer or Sheraton design against an architectural background of Adam provenance or against a background whose designer has been inspired by Adam principles, for it would be nothing but furnishing a period room in a straight period style. And it is an easy enough matter to do that correctly; it is merely an achievement of mobiliary archaeology and the task makes no special demands upon discriminating judgment or originality. But a knowledge of principles

(Continued on page 54)



*The original house, of simple, Colonial style, appears rather stiff and uncompromising. We wish to transform it into the rambling modern country house which sits comfortably on the ground and affords more room*

## THE GROWING COUNTRY HOUSE

### A Scheme for the Enlargement of the Usual Colonial Style

HOWARD R. WELD

IF our needs demand more room and our tastes have outgrown the old house on the country place, we usually call in the carpenter jobber to whom we tell our troubles, believing that with little lumber and a few days' work he can give us the needed alterations and tell us how it should be done. This is like having the druggist prescribe for us, because he sells medicine, when really the doctor should be consulted.

It takes planning and good designing to change a simple peaked roof house into a picturesque building which blends with its surroundings and appears to have a part in the general landscape.

The house in the accompanying sketches is typical of just the conditions many of us face. The old house usually has many virtues of which we are hardly aware. The timbers and siding are often of a far superior lumber than we can buy to-day at any price. The workmanship, too, is reminiscent of a time when men cared for their work and built for all time instead of throwing the material together so that it will stay just long enough for them to collect their money and get away.

#### REMODELING THE COLONIAL

The house under consideration is of a simple Colonial type, but appears rather stiff and uncompromising in its setting of trees and shrubbery. We wish to transform it into the rambling modern country house of to-day which seems rather to sit comfortably on the ground, as if it were part of the great scheme, not a mere covering to protect man from the elements.

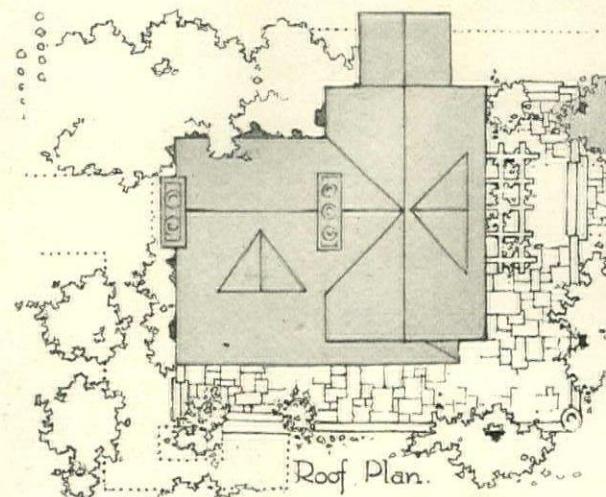
As the exterior of a house alone gives that touch on approaching it, we consider our problem from that aspect. The elements to be considered are: whether the surrounding country is flat, plain, or hilly; whether we desire to have a compact scheme or elongate the effect of the house.

The landscape about this house is of a gently rolling character so that we may not go to either extreme in our plans. As the

house is definitely upright in appearance, we must soften that element by long, horizontal lines which are obtained by bringing the roof line down on the addition and tying the old and the new parts together by carrying the porch roof part way across the end of the old structure, forming a pleasing hood over the first floor windows. This we have repeated in intent over the second story windows, thus bringing some of the new detail into the old structure and blending the two. The terrace and wall help this horizontal effect; the wall by its long line and the terrace by its artificial flooring of flag stones, which seems to prepare the eye for the sudden raising of the house out of the ground, thus modifying the quick transition from ground to house wall.

In recognition of the necessity for softening elements we find the need of modifying our entrance, which in itself very possibly was well designed. In this instance we may use a pergola scheme, with dignified white columns and simple trellis overhead, upon which the soft green of climbing vines and flash of brilliant blossoms makes a charming spot of interest against the otherwise plain façade. It is safe to say that such a scheme should only be used in a suburban or country house.

Our next thought might be to secure deep shadows of large area near the base of the structure to show coolness and depth, which are very inviting in warm, summer days, and in this case may be shut in by glass in winter, giving us a pleasant sunny place to sit. The long sweep of the new roof is a pleasing contrast to the short, sharp pitch of the original building, and when broken up by the dormer, secures that most simple though effective decorative element, the contrast of small intricate detail against a large plain surface. The wide overhanging eaves lend their part to the beauty of the whole by giving the definite though



*The roof plan includes the addition to the rear and the porte cochere on the farther side, together with a terrace which the original house lacked*

lesser shadows under the roof, which softens the feeling of substantiality, and wise defines the shape of the house against the background of skyline.

#### SILHOUETTING AND SOFTENING

It is well also to plan the addition so possible, so that it silhouettes against the dark mass of foliage. This gives a sense of coolness and lovely restfulness in summer, and a feeling of massiveness in winter, when the house is seen against the wonderful delicate tracery of the branches of the trees.

The chimney also may have a part to play in the scheme. We may falsely large it so that its mass and color surround the whole structure will give pleasure to the eye from every angle.

Architecture is never more beautiful when partly hidden or softened by foliage. Shrubbery should be placed so that it breaks the monotony of the long hard lines we so often find in even well designed houses of all types.

The arrangement of walks and drives plays an important part in the changes, and should be given careful thought so as to utilize the existing natural beauties of the building lot.

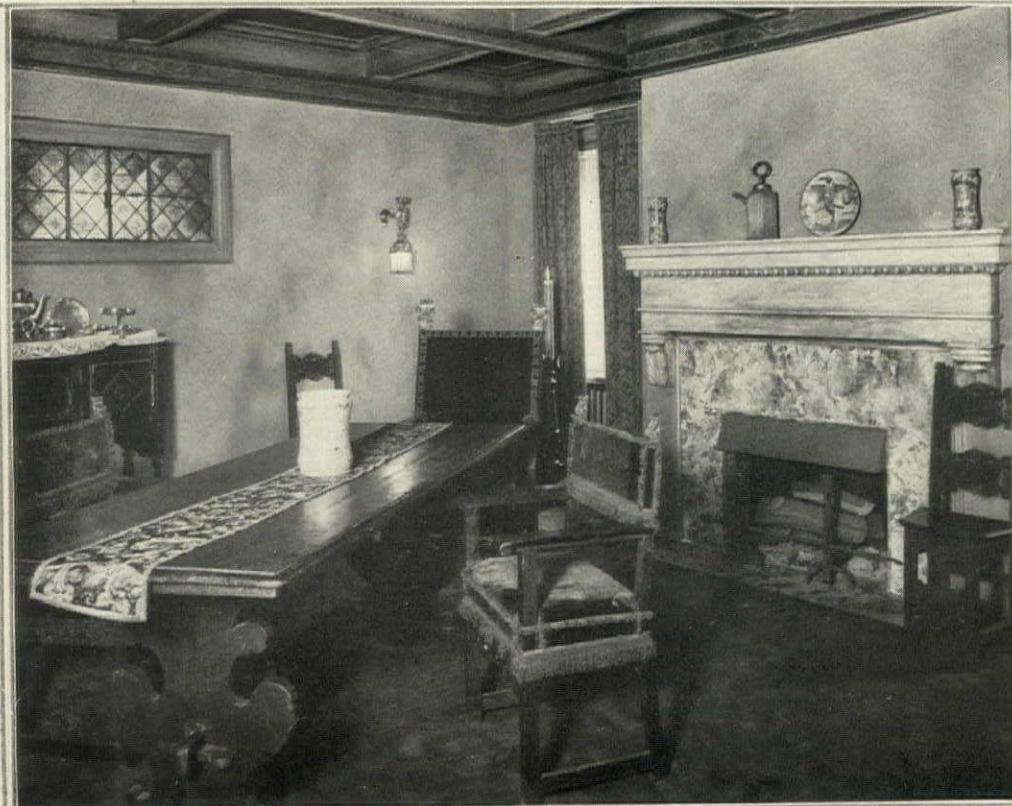
We find upon summing up our work that we have a house nearly doubled in size which has been given that indefinable something which has changed it from a raw, bleak, stiff structure, into a place one likes to look upon and feels the desire to explore to find new wonders on every hand. And this is what makes for success.



## A LITTLE PORTFOLIO of GOOD INTERIORS

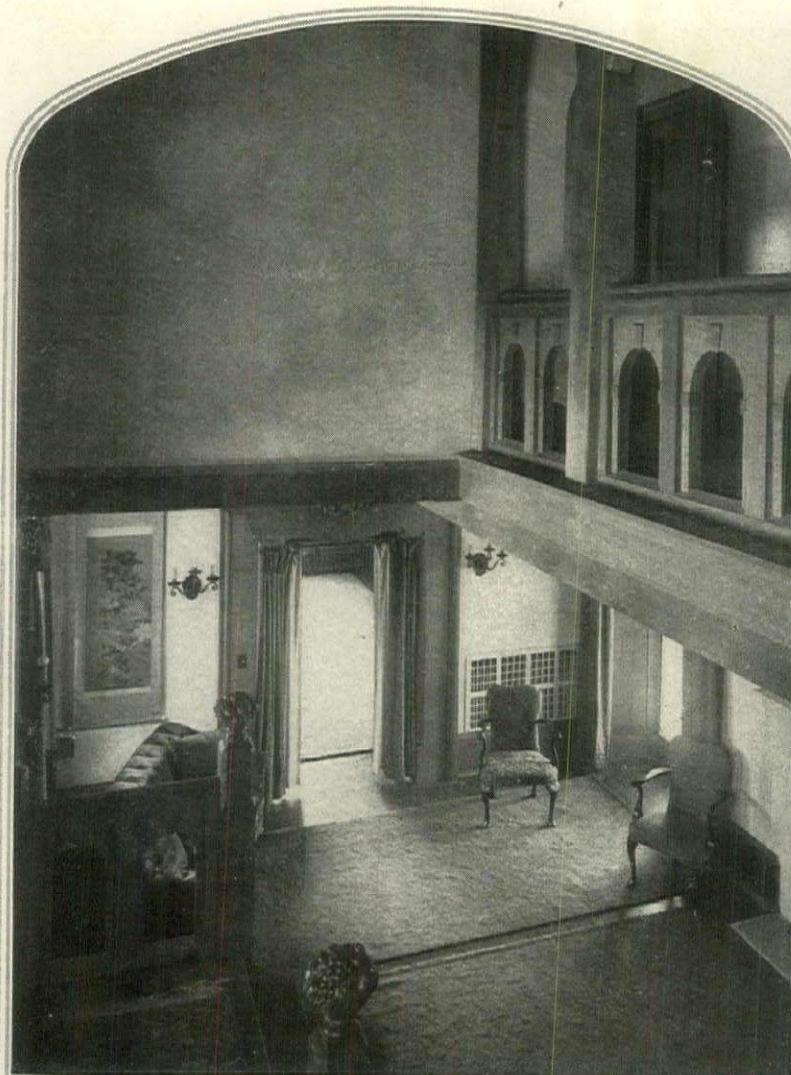
*A somber room is always a problem, for rarely can one get too much sunlight. Often the desired sunlight is even not available. Color then must be found in the hangings and upholstery, as has been done in some of the rooms shown here. For solution of your decoration problems, write HOUSE & GARDEN, 440 Fourth Avenue, New York City.*

The room to the right is in an apartment where the problem faced was to get the most value out of limited space. The oblique position of the refectory table was one of the solutions. The walls are golden, suitable for this type of furniture, giving warmth and light to the room.



Peabody, Wilson & Brown, architects

*Of the many suggestive points about the living-room above none is more interesting than the curtains. The valance over the four windows above the seat is pleasingly different and successful. The fireplace grouping of couch and table is also interesting.*



Wilson Eyre  
& McIlvaine,  
architects



Wilson Eyre & McIlvaine, architects

The early Georgian hall above shows consistent and accurate furnishings. Paneled walls and woodwork are putty color; carpet, mouse grey. Black lacquer mirror, curtains of Nile green silk, over-curtains black brocade in Chinese pattern



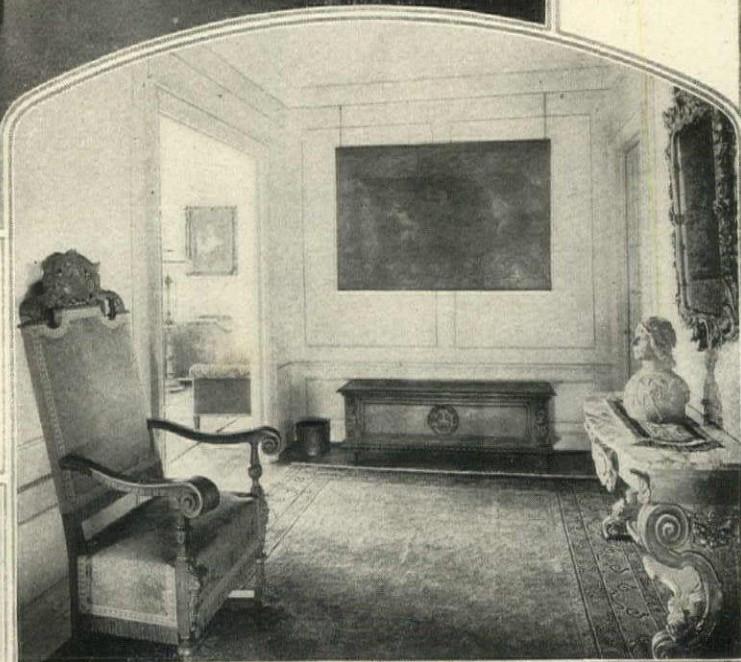
The living-room corner to the right, in a city apartment, required the subtle blending of colors in a subdued light. The gay linen upholstery makes striking color spots against the somber background





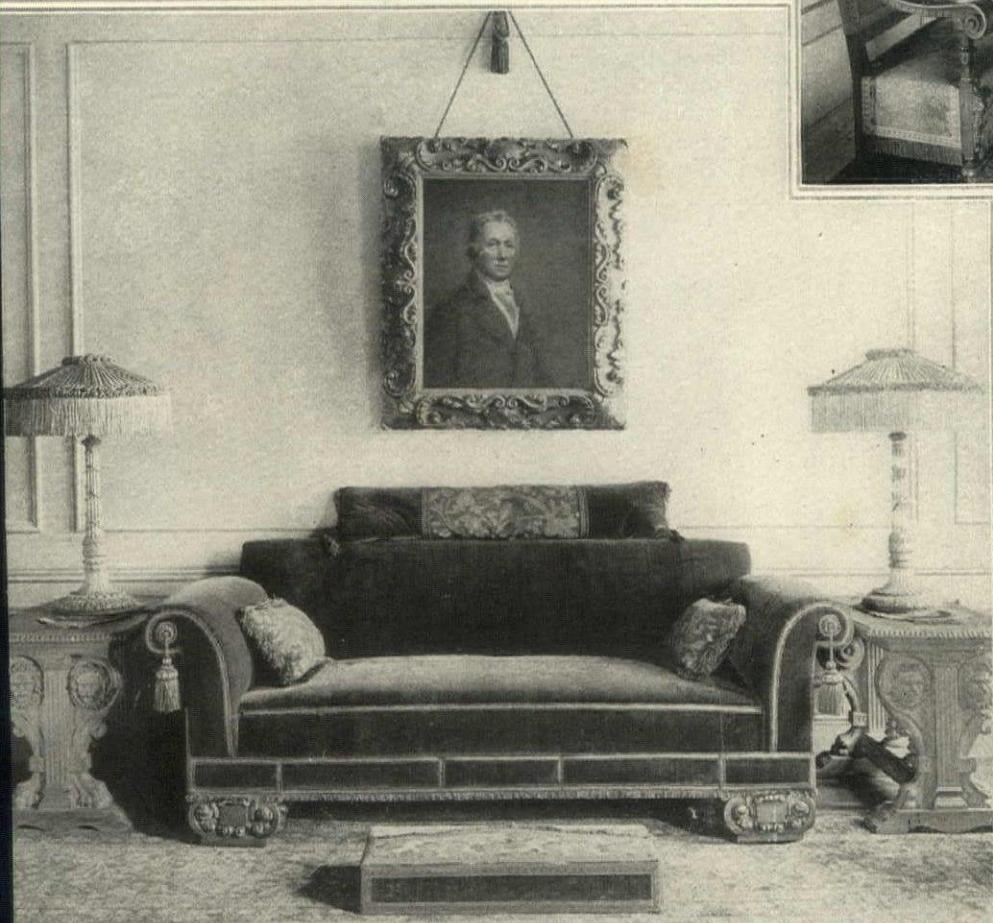
W. O'Connor, architect

*Building a room around the furniture can only be successful where the furniture justifies the endeavor. Here it is successful, for the old English furniture gave the keynote for the dining-room and breakfast alcove. Simplicity and dignity have been preserved in the architectural background*



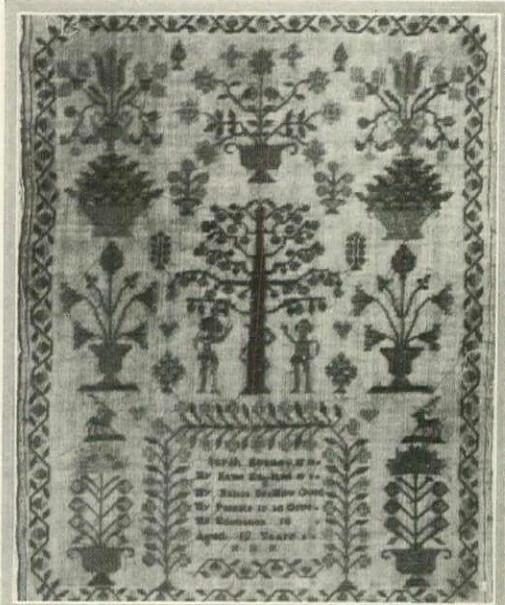
H. F. Huber &amp; Co., decorators

*The foyer or small hallway is always a problem. Since it is a place to pass through, the furniture should not obstruct the passing, yet it should be so arranged as to bespeak the hospitality of the house. Above the antique oak coffer hangs a tooled leather panel. The carved oak console is surmounted by a marble slab and a Florentine bust*



H. F. Huber &amp; Co., decorators

*A balanced living-room grouping of great dignity and charm has been set against fawn-colored paneled walls. The davenport is upholstered in velvet with black tapestry pillows. The end tables are of oak. The lamps are in gold antiqued with shades of fawn-colored silk corresponding with the walls*

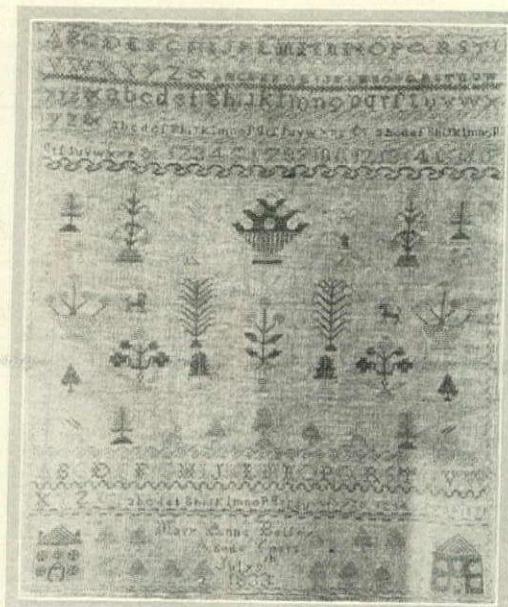


*Little Sarah Bonney's heart was right there, but her schooling hadn't "taken" yet. At twelve she stitches, "See how good my parents is to give me education"*

BEFORE the age of machine-made things and of attire much more conventional than in many of the earlier periods there was, of course, great need of skilled needlewomen, not only professionally, but at home as well, for it was in the home that most of the "finery" of our forefathers originated. Stubbes "Anatomy of Abuses" (this appeared in 1583) tells of the raiment of the men of his time who were "decked out in the fineries even to their shirts, which are wrought with needlework of silks," etc. The good Stubbes also complains that it was difficult to tell who were gentle folk because all men of that time affected silks, velvets, "taffeties" and the like regardless of station. Thus we may see how important it was that the little misses of the days of long ago should be taught stitchery at the early age of nine or ten years.

#### WHY SAMPLERS HAPPENED

Old samplers are almost the most intimate of collectable old things. How patiently the little fingers toiled over these records of their wonderful (even if enforced) application! Truly, they are the needle-craft primer of yesterday. We have only to recall an old English play, "Gammer Gurton's Needle," probably the very first of the earlier English folk comedies, to understand the great importance attached to the needle. This play, written about 1660 (and attributed to John Still, Bishop of Wells, and formerly Master of Christ's College, Cambridge, where it was first produced) shows how, during the period of its conception, a steel needle was treasured as few family treasures are to-day, and so when Gammer Gurton lost hers—



*The alphabet was a favorite device whereby young ladies were led through the intricacies of the language*

## SAMPLERS of YESTERDAY AND THEIR PLACE TODAY

Marks of Early Diligence To Adorn The Collector's Walls

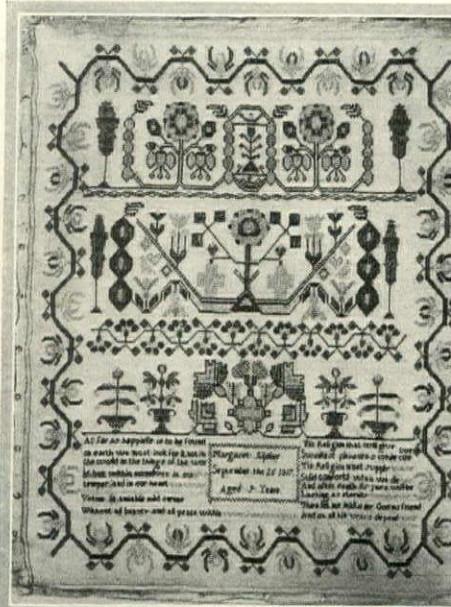
GARDNER TEALL



*If Anna Dentingham had lived she would now be a grand dame of ninety-seven. Instead, she left this heritage of a sampler done with her own little fingers*

the only one she possessed—the misfortune took on the importance of a genuine calamity. As collectors of samplers and writers on the subject of samplers have been baffled in trying to discover why samplers and samplers known to have been worked before the middle of the 18th Century are extant, this clue to the probable reason which we find in "Gammer Gurton's Needle" is of interest; this is the fact that as needles were so uncommon and such treasured possessions they were not to be entrusted to tiny fingers. Later when invention turned its attention to needle-making, needles became common enough. I imagine many a little girl of the 18th Century wished that "needles had never been born"—she would have preferred to play.

Very fine samplers containing both names and dates prior to 1800 are not to be found at every turn. Notwithstanding this the sampler collector need anticipate no dis-



*This child had a moral bringing up. The age of nine, in the year 1817, she cross-stitched her impression of the human virtues in interesting sampler patterns*

couraging difficulty in getting together samples for a fairly representative collection. It is only in comparatively recent years that old samplers have been discovered to be excellent accessions to the decoration of a room in which old pieces of furniture are placed. They may be mounted and framed for hanging on a wall as a picture might be, and I know of few objects in the line of antiques that seem so appropriate for use in a bedchamber.

#### THE EARLY EXAMPLES

While it is not always an easy matter to assign all undated samplers to their exact periods, approximate dates may, with great trouble, be arrived at. Naturally, the earliest examples were more utilitarian and ornamental in conception, more like a scrap book of needlework and embroidery. Later pattern and design and color composition were evolved. Like the earlier samplers seem to have been longer and narrower in proportion to the later ones. Threads of gold and silver may be found in sampler work of the Elizabethan and of the Jacobean period when we would not look for them in Georgian. Again, there are characteristics of pattern that clearly denote the embroiderer's time. As Huist helpfully points out (when discussing very early English samplers), the designs of letters of the alphabet employed by the sampler maker form one of the best guides to the period of the work. The earliest date on an alphabet sampler is, I believe, that of 1643, of a sampler with a motto, 1646, of a sampler having a border 1726, the representation



*"A diligent Scholar is an Ornament to a School." We hope that "smiling peace" did bless Lydia's "revolving years"*

1763, of numerals of a verse 1696. In "Sewers and Tapestry" gives a useful list of late "clues." He also gives 1728 as the approximate date of the introduction of colored canvas.

#### DIFFICULTIES OF THE STITCHES

"Sewers make bad work," said Lord de Taberville. "The Soldier of Fortune but the wonder is that little fingers of yesterday have acquired not only one sort of embroidery in the varied stitches seen in a single sampler but for its perfect and delicate handiwork. One is aghast, for instance, at a suggestion by John S. "The Needles Excel" where one reads—

work, Raised-work, Laid-work, Frost-work, Net-work, curious Purles or rare Italian Cut-work, Ferne-stitch, Finny-stitch, Hew-stitch and China-stitch, Bred-stitch, Fisher-stitch, Irish-stitch and Queen-stitch, Spanish-stitch, Rosemary-stitch and Morose-stitch, Smarting Whip-stitch, back-stitch and the Cross-stitch.

These are good and these we must allow, these are everywhere in practice now."

In the infinitude of stitches it is not necessary here to be concerned, although the enthusiast in sampler collecting will find many of stitches helpful just as the expert will find it highly necessary. As there is confusion in the nomenclature there

will be many stumbling blocks, but the pursuit will be worth while. The earliest 17th Century samplers of lace-like appearance were worked in cut-and-drawn embroidery, with various additional lace stitches. Then there was the eyelet-stitch, damask-stitch, the back-stitch (these three were used for alphabets), darning-strokes, tent-strokes and tapestry-stitch (unusual) and so on.

#### FOUNDATION MATERIALS

The foundation of early samplers was the hand-woven linen, either unbleached or bleached. Sometimes this was almost as coarse as canvas and again of closely woven texture. Linen thread or silk (somewhat loosely twisted) was employed for the stitchery. The harsh, yellow linen of early 18th Century samplers came into vogue the end of its first quarter, but was soon discarded. Unfortunately tannery cloth was much in vogue the end of the 18th Century. This unattractive material seemed especially devised to satiate the appetites of moths! Most of the tannery cloth samplers are worked in silk. The muslin-like taffeta was occasionally used before 1800 for small and fine samplers. After 1800 the coarse linens again came into fashion. The crudely dyed threads marked the decline of the sampler from about 1800. Then cotton canvas and Berlin wool completed the fall of this one of the gentlest arts.

The early American samplers had, of course, their ancestry and inspiration in



*The framed sampler has become a favorite decoration. In Colonial houses it is especially suitable as a cherished mark of old-time diligence and aspiring childhood*



*There is something about the care and art of these samplers that makes one fond with genuine affection the spirit that brought them into being*

English samplers, with which I think they vie in interest and attractiveness. Surely there could be no more delightful wall decoration for a Colonial house than one of the early American samplers. These are less commonly found than English samplers and American collectors naturally give them preference.

How the little misses of olden times managed at such tender ages to produce such handiwork seems almost amazing. In his book Huist shows a "Goldfinch" sampler that seems a truly marvelous piece of work by a child of seven, and another wee miss, aged six, stitched the information that—

"When i was young  
And in my Prime  
Here you may see  
How i spent my time."

Poor little thing!

#### THE MUSE OF THE MISSES

Poetry and samplers seem to have been good friends. In the second scene of the third act of "Midsummer Night's Dream," in the fourth scene of the second act of "Titus Andronicus," Shakespeare alludes to samplers. So does Milton in "Comus" and Sir Philip Sidney in "Arcadia." If those blest bards could but scan the verse of some of the sampler-makers! Here is one which, in its way, is a gem typical of task and talent:

Sarah Bonney is  
My Name, England is  
My Nation; See How Good  
My Parents is to Give  
Me Education.

There is rhyming for you! And may we not imagine that beneath those sentiments lurked a fine humor?



*"To be good is to be happy," stitches this anonymous Miss, among the birds and animals. Lucky child to have learned such ripe wisdom at such a tender age*

## THE LATEST AND SMARTEST DOG OF FASHION

Is the Self-Assured and Independent Sealyham, the New Sporting Terrier

A STRANGE dog, an odd looking dog, rather suggestive of a wire-haired fox terrier, sawed off and hammered down, yet with a distinct type that is all his own, has been about lately. Very likely you have seen him and have been puzzled to place him among your dog acquaintances. He is certainly not a fox terrier. His quiet assurance and air of independence are quite different from the alert cock-sureness of that saucy little rascal. However, even if you first saw him trotting down a back alley—which would be just the last place you would be apt to meet him—you could never mistake him for "just dog." He is indubitably a thoroughbred. Though you might not know that he was a scion of the honorable family of Sealyham, you would be very sure that he was a young dog of parts and fine breeding. If you meet such a dog, mark him well. He is a Sealyham terrier, the very latest and

WILLIAMS HAYNES



Courtesy of Mrs. Byron Rogers

*He is built close to the ground, with great strength of bone and muscle*

spawn, are marked with otter dens. Conditions very like those in the Highlands that called the stocky, short-haired, superlatively plucky Scottish terrier into existence, made the Sealyham from Pembrokeshire a dog of similar traits.

There is but little certainty about the Sealyham's origin. We know that he is the embodiment of the ideals of a Welsh gentleman, but we know little or nothing

of the materials that he employed in creating this ideal terrier. The dog is indeed the Sealyham terrier, of the strain bred on the Sealyham estate, the terrier of the home on the Sealy River, for this is what his name signifies, and his friends are glad that such a gay little sporting terrier should be so closely identified with a family that has for centuries borne so prominent a part in the annals of his native country. The men of Sealyham, soldiers most of them and good sportsmen all, are descended from Howell Oda,

King and Lawgiver of Wales, 900 A. D. One of the ancestors of the creator of the

An Indubitable Thoroughbred of Persian Distinction and Character

fulfil their obligations. Captain Edwardes' father and his father before him had tained packs of fox and hounds, and there had been the usual collection of terriers in the Sealyham kennels. They did not, however, conform to the captain's ideal.

Undoubtedly the home of the Sealyham was the foundation upon which he built, and the vein of romanticism and fine sense in the Welsh friends of the breed has tempted them to believe that the present day Sealyham is the direct descendant of the stocky, big-jawed, little earth dogs that came to Wales with the Norman and Danish invaders. While there is little evidence to show that Captain Edwardes selected the strongest and handiest terriers of his family kennel, there is no evidence to show what kind of dogs these were, and it is known positively that he resorted freely to outside crosses. The Sealyham is so good a dog and its authentic history is so romantic as not to require any embellishments, at all events.

### HIS ORIGINAL PURPOSE

One can be quite confident, however, that the creator of the Sealyham breed emulated the Dandie Dinmont in the experiments he made with the bull terrier, also we are sure used. The old Welsh cur-dog (a large and crooked-legged dog very popular a century ago as a cattle driver) and the English working terrier (the same that helped make the Airedale and is probably represented to-day by the Welsh terrier) are also suggested as probable ancestors of the Sealyham as we know him.

Being a practical sportsman, Captain Edwardes knew very well that while

(Continued on page 58)

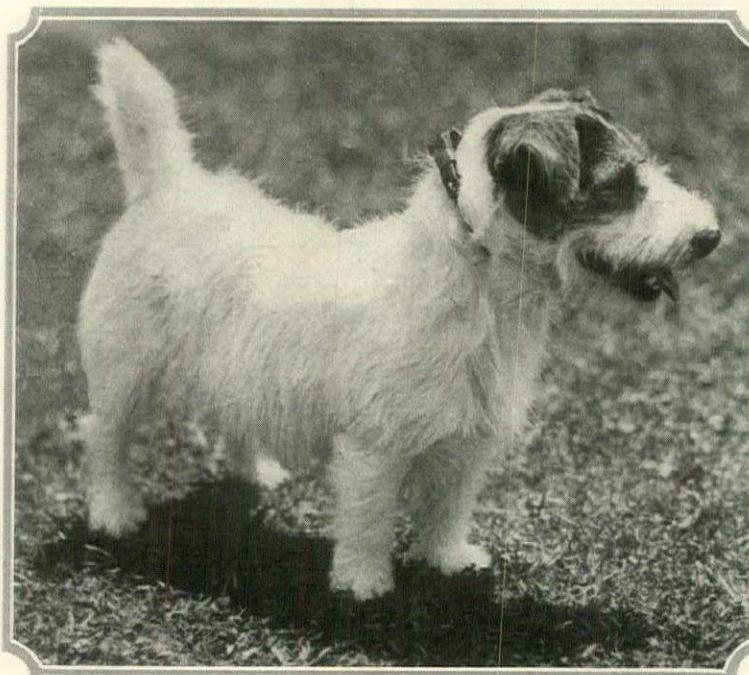


Photo by Levick

*The Sealyham's time-tried courage and hardihood commend him to the lover of real dogs. He doesn't look for trouble except with "varmints," and he is an ideal companion*

the smartest dog of fashionable popularity.

To know the real Sealyham, however, it is very necessary to know something of his worthy and romantic history, for, as a good friend of his who knew him in his ancestral home before he was a popular dog, once said, "His points are not exactly show points; it is rather in his pluck and his romantic background that attraction lies."

### THE CONDITIONS WHICH DEVELOPED HIM

The rugged mountain fastnesses of Wales are safe homes for foxes and badgers, and their impetuous trout streams, up which each spring the salmon swim to

Sealyham won the sobriquet of "Old Batterjaw" for a terrible face wound he received in the Peninsular Campaign, and it is a family tradition that part of the Sealyham land was lost in a lawsuit because the estate map was so defaced by the holes made in it by the owner's fishing hooks that it was thrown out as legal evidence.

It was about seventy-five years ago that the late Captain John Edwardes of Sealyham began breeding his special strain of terriers. The captain was very keen for badger digging and had found from grievous experience that the average run of small dogs sent to earth with Brock did not



Courtesy of Mrs. Byron Rogers

*In the old days the test of a pup's courage was a mink in an old teapot. These modern youngsters are on the job, too*

# KING THE FARMING BUSINESS PAY

*This is the second chapter of a modern farming experiment; the first instalment appeared last month and told of the investigation of dairying possibilities. Here are the theory and practice of open cultivation in the orchard, and the effects of soil erosion. The third and concluding chapter of the experience will appear in the December number.—Editor*

FLORA LEWIS MARBLE

ER the dairy plans were given up turned our attention to a general of the way other people cultivated es. Four methods seem to be . These we tabulated, with their dangers, and general effects, as orchardists of experience. Then ed to try one after the other of ns until we found the right one for al conditions.

we tried these methods of culture well they worked, or how sadly ed, is what I shall endeavor to set here. Every plot of ground is a by itself, to be treated in some r way. What that way is, only ex- ing will tell; but another man's or failure with a method, and his or against it, are often of value.

#### THE AUTHORITIES' OPINIONS

, in "The Principles of Fruit Grow- s: "Any land which is fit for grow- s will maintain a fruit plantation its existence without the addi- plant food, and enable the trees to at the same time a normal quantity of fruit. But the profit in fruit lies in securing the extra normal rior quantity and quality, and this demands fertilization of the land y other good care."

Pennsylvania State College Bulletin says: "The best cultural method situations is tillage with a leguminous cover-crop while the trees are young. winter crops chosen interfere with tilling of the ordinary leguminous crops, rye, or rye and vetch can be late as the close of September. The under of the cover-crops should be not later than the middle of en normally the leguminous cover, hairy vetch or crimson, mammoth um red clover, should be sown. washing is bad, it may largely be by tilling alternate interspaces her year, thus giving each tree antivation over half its roots."

U. S. Department of Agriculture, Bulletin No. 113, "The Apple How to Grow It," says: "Thorough and stirring of the soil is absolutely to success. Such culture as is

to produce a ss crop of corn does will keep an in good health or, provided the itself is suffi- cile.

ground having properly prepared planting, a two-cultivator fre- run between the ill keep it in good on during the g season. Each the surface be well stirred two-horse plow,



*The hillside gullies worn by the rain were filled with stone which will eventually catch and hold the soil*

using a short single tree next to the row of trees to avoid danger of bruising the trunks of the trees. In plowing, the furrows should be alternately turned toward and from the trees. Such culture should be continued from year to year at least until the trees come into full fruiting, and even then it is questionable whether it should be discontinued or not."

#### HOW IT WORKED OUT

With all this matter well in mind we decided to experiment on our own small plots, and find out what was the best under our conditions. A gently sloping hillside plot of twenty acres was kept for open cultivation. To hold the soil during the winter, and also to provide humus, a cover-crop was to be sown in August. Northern Spy and Baldwin trees for permanent bearers, with Wagner and Wealthy trees for fillers, were set in April; then, as soon as the land was dry enough, cultivation began. A dust

mulch was kept over the ground until the middle of August, when a cover-crop of rye and vetch was sown. The rye and vetch were planted three parts rye to one of vetch. The seed cost \$80, and sowing it cost \$23.43, being an outlay of \$103.43, making an extra cost per acre of \$5.42.

#### EFFECTS OF EROSION

Winter brought the test. Parts of the hillside had already been washed severely by heavy summer showers. On these spots the cover-crop was slow to catch, and much of the fine soil had been removed. While the cover-crop was tall and vigorous over most of the ground by the time the cold weather came, on the hillside where it was needed most the growth was feeble. The January thaws made huge gullies in the land between the little trees. When the spring break-up came it completed the devastation. Many gullies 2' deep could be traced down the hillside which was washed to a bed of stone. Each of the gullies was filled with stone picked from the bare ground, and these stone ditches were left to accumulate earth as time filters it down. Eventually they will be covered again, but, in our climate of freshets and thunder storms, the trouble is liable to recur at any time with open cultivation prevailing.

Mr. Davis, Scientist in Laboratory Investigation, Bureau of Soils, in the Yearbook of 1913 of the Washington Department of Agriculture, has an exhaustive and well-illustrated article on "The Economic Waste from Soil Erosion." In it he says: "Some idea of the extent of our loss from soil erosion may be gained from the fact that the National Conservation Conference in 1909 reported nearly eleven million acres of abandoned farm land in the United States, most of it damaged and over one-third or about four million acres actually destroyed by erosion. The United States is suffering annually the loss of seventy-five to one hundred million dollars through the agency of erosion. The problem is then put up to each individual owner of land." He then stated a case where "a farm was badly eroded, with several gullies 2' to 12' deep. The gullies were filled with debris and back-furrowed until no sign of them was left on the fields. Then 200 loads of stable manure were applied to the field of thirty-eight acres and a rotation of rye, peas, corn and wheat was adopted and the land was redeemed."

About the time we read this came along another article on the same subject. This was by Professor Samuel J. Record: "You Can't Stop the Rain, But You Can Prevent Soil Erosion." He says: "With your own eyes you may (Continued on page 58)

METHODS OF GROWING APPLES	NECESSARY LABOR AND MATERIAL	RETURNS	DANGERS OF METHOD	EFFECT ON TREES
Open cultivation .....	Constant working of the soil and fertilization during growing season. Seed and labor for cover-crops.	None, until fruit.	Washing of soil.	Good growth, if moisture conditions are favorable.
Intercrops ...	Material and labor for intercrops. Seed and labor for cover-crops.	Possible returns from intercrops.	Washing of soil. Interference of intercrops with growth of trees. Failure of intercrops.	Same as open cultivation if intercrops do not interfere with growth of trees.
Sod .....	None, once sod is established.	Pasture for cattle, or hay.	Trees do not grow fast or bear well.	Arrested development of trees.
Sod mulch....	Preparing seed bed and seeding, mowing and returning grass as mulch about trees.	None, until fruit.	Not having mulch enough to make up for lack of other fertilization.	Good growth because moisture is preserved in soil.

## HOW MUCH LAND IS ENOUGH?

A Sane Discussion on What It Means  
To Own a Place in the Country

GRACE TABOR



**B**Y square feet or acres—how much will you buy? And why will you buy that way? Does anyone ever know, until he has bought and tried, just how much land he wants to own; just how little he needs; just what it means to own a foot of it; what it demands to own an acre?

The more I see people in relation to their homes and their gardens, the more is the conviction borne in upon me that most places are bought hit-or-miss—and oftener than not it is a miss rather than a hit. And, instead of entering, with ownership, upon the state of peaceful contentment which imagination has pictured, owners find themselves turning to cynics within a period ranging from six months to five years from the date of their purchase.

Life is one long series of big and little lessons learned through big and little mistakes, to be sure; but few mistakes loom larger than the one of buying the wrong place. This particular error unsettles the mental life of the whole family, as well as disturbs the economic conditions. For as long as one is owner and resident of a place which he does not want to own, nor to reside in, all the fabric of home life builds itself up around the uncertainties of "if": "If we don't stay here," and "if we can sell out," or "when we move"—demoralizing, all of them.

### THE JUDGMENT IMPAIRED

It is a thankless task to tell any human being that he wants this or does not want that; no one, of course, knows what anyone else wants. And so it is far from my intention even to consider such an undertaking. But it seems to me that I have made a discovery—and the discoverer never lived who did not have to go and tell someone!

It is not a very great discovery, after all; and perhaps others have made it. But here it is: prospective buyers feed on too restricted a diet from the moment the buying bacillus enters their systems, a diet that is combined enthusiasm and excitement.

Everyone passes some of one or the other to them, and the result is just the result that always follows the continued adherence to an unbalanced ration. Certain functions—of the mind, in this case—are over-stimulated, while certain others weaken and lose force, or even become altogether reactionary in their workings.

Deep in each of us there is what I call a soul demand for certain kinds of things: certain kinds of food, certain kinds of clothing, certain kinds of friends, certain kinds of amusement, of work, of activity—and a certain kind of a house. Sitting on the lid of the deep-down inner chamber where these soul demands lie, however, are the superficial, and perhaps altogether artificial, demands that are created and kept alive by the accidents of environment.

As the diet to which circumstances almost invariably confine the individual following his development of the purchasing fever is provided altogether by environment, save in those rare cases to which all of this can in nowise apply, it is not of his soul demands that he becomes aware, but only of that lesser, artificial, unreliable crew sitting on the lid of his real self. All of the men with whom a man who is looking for a home comes in contact daily, say: "Buy this!" "So-and-so is what you want," "Go out to Dillydale, by all means," "You want a farm, old man!" "You must have a garden," "For Heaven's sake, don't bother with raising things! It's a blamed nuisance!"—and so on and on, the same thing over and over.

### THE MEAT IN THE COCOANUT

All different, you say? Ah, yes, in a way, if you will; but all alike in the common enthusiasm—a sort of bully-for-you-go-to-it attitude that confuses actualities and injects a feverish excitement into the game, clouding and blurring the judgment. Small wonder the real desires, the soul demands, are never suspected. A man would not know his own soul if it came up on the street and spoke to him, under the fever and flurry of it all!

Let us therefore get into the ice-pack of this thought as soon as possible: land demands certain things of its owner. It matters not whether it is a large piece of land or a small, it makes certain exactions, and penalizes you if they are ignored.

In addition to these natural demands that are inevitable and inseparable from land anywhere, there are always special



demands peculiar to each separate place. In this respect, too, the small place is frequently more exacting than the large.

This is because we are all, generally speaking, bound by the conventions which bind our neighbors, whether we like them or not. We conform, even us who are by nature rebellious, because otherwise is to become conspicuous. To be conspicuous is of course undesirable. So as our neighbors do at home, so do we; as our neighbors do in their gardens, so we all do. If our neighbor pushes his own lawn mower, for example, we push ours; if he hires a neighbor to garden one day a week to do it for him, so do we; and if he hires his own gardener month by month, so do we.

Now in the light of these generalizations, and without a particle of enthusiasm for any particular place or any kind of a place or any place of any place, let us examine just what will mean to own land under the possible circumstances of ownership. It shall eliminate the city proper, for one thing, and land in the city for the purpose of building upon it with a building as soon as possible. Suburban and country ownership concerns us—real home ownership in the best and fullest sense.

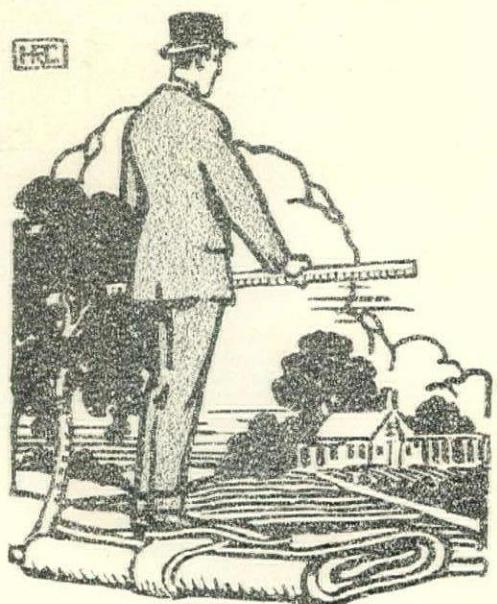
Beginning with the 20' x 100' single lot, sold usually in units of three, we first come to those plots that of late years are called "the little place" or "the small place" under the name of the "little place." Actually they measure to an eighth of an acre in some instances, sometimes inflated to a quarter acre in size. Then there is the acre, or what amounts to an acre, featuring "fine shade trees and flowers." After this, the small place; then the estate; next the general farm; and last, the real farming farm.

What will any one of these give you make yourself owner of it? What will it demand of you, once it is yours?

### AN ECONOMIC QUESTION

It seems to be an economic problem we approach, first of all; or, rather, from the economic approach that we come at the problem. For, after all, the question of what one shall buy is answered, finally, from the pocketbook.

The first cost of any piece of land, of course, a definite and positive sum, is so much a foot, or a lot, or a plot, or an acre. The secondary cost, however,



xes, is so largely problematical that not ignored altogether, it is usually "l off" or left with a vague faith somehow it will be decent enough to thin bounds.

is wrong. The secondary cost—the land—of land should be estimated and in, quite as certainly as the cost of oil and gasoline and what not is figured when an automobile is purchased. Garden supply vegetables, to be sure, but by magic processes, unless you are with salads of ragweed and chicory, is boiled or baked, and delicacies of unusual character. Beware of the man who says you that he works ten or fifteen hours in his garden every morning before breakfast, and that it supplies all the family needs. Either he is lying about the time he works in it or the quantity of vegetables it yields, or else there is a man or a half-grown youngster, a devoted housewife who puts in the two hours a day which are required just to pick the vegetables which sized garden produces will occupy an hour, along with watching for the blights that are always hanging and keeping up plant succession. Again: every foot of land costs something apart from the taxes, after you have bought and paid for it, unless you let it absolutely to weeds. Every flower and shrub you own or acquire contributes "overhead"; and never a head of combs comes out of your ground and on to the market without a cost as definite and real as ten cents you would have paid into a grocer's hand in exchange for it. The question is, how much is this cost?

How is the amount of it to be determined, without trying it all out? How on earth is an intelligent choice to be made? Really, it is almost as difficult for the man with thousands a year as for the man with hundreds. Each is as likely as the other to get something he does not want.

For bound up and inextricably entangled with each other are these economic considerations of like and dislike, of habits formed, of work to be done, family needs to be met, and the esthetic soul demands. Is there room for any such distracting element as enthusiasm in the deliberations upon this matter? Is there room for anything but the most calm and cool-headed caution? It seems to me there is not.

#### A CONTINUAL EXPENSE

I have said that every foot of land continually costs you something, after it is bought and paid for. To this proposition another must now be added: up to a certain point, it is absolutely impossible for land itself to return you anything. In other words, there must be continual outgo or overhead, with no income; as with a factory, let us say, where the wheels go round and raw materials are consumed, but the product is not sufficient for the small margin of profit to cover the total cost of these materials, the handling, and the power, which makes the wheels turn.

This phase of it is not altogether a question of the amount of land, though the amount is of course important. The circumstances and manner of handling are large factors in the case.

Between the plot of land that is all outgo and no return, and the holding that can be

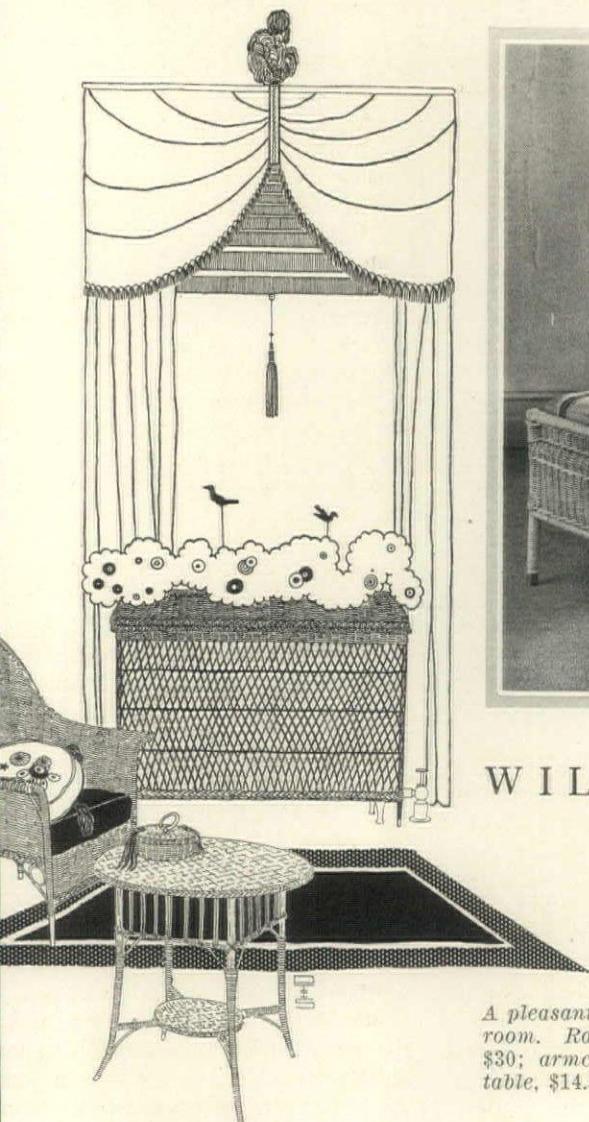
come actually profitable as a home, there are all sorts and conditions of places. To many it does not matter whether income approaches within sight of outgo or not; to many more, it does matter a great deal. To some, it is important that income shall more than balance expenditure for maintenance, although it is not my purpose here to go into this phase of the question of home purchase to any extent.

A plot of three lots, or 60' x 100' is as much as one suburbanite can take care of himself, if he is to have any time off for golf, swimming, motoring or any other of the lighter occupations of summer. And by "take care of" I mean keep neat, with well-trimmed lawn, spick and span edges and no weeds among the flowers nor insects to chew and disfigure them. If there is a hedge, he will have one strenuous week in spring with it, and another in August, with nibbles in between, to keep it shapely.

Of course, there are many suburban dwellers who do a great deal more than care for 60' x 100'; but their gardens are at the expense of something else, every time. It is a matter of what a man is willing to give up, and keep on giving up, of the relative value to him of other things, of whether or not he likes to potter around and keep busy over lawns and flowers and vegetables instead of over golf or tennis balls.

There is no efficiency in a large place unless it is large enough to demand the entire time of a gardener, and to return consequently a sufficient amount in personal satisfaction to make up the equation. A man hired for one day a week can do about what has been outlined above as pos-

(Continued on page 64)



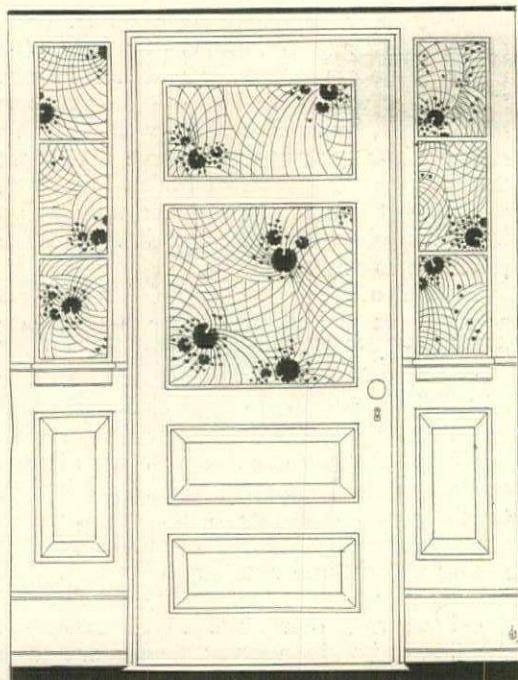
## WILLOW AS WINTER FURNITURE

*Because it has been used extensively on porches, many folks do not consider willow, rattan or reed suitable for winter use. This is quite wrong. A piece of willow, suitably upholstered, will lighten up a room furnished with darker pieces. It can be painted to match any color scheme. For the sun room and the enclosed porch it is eminently fitted. For further suggestions write HOUSE & GARDEN, 440 Fourth Avenue, New York City*

A pleasant grouping can be made in a living room. Radiator and flower box, 4' x 3' x 1', \$30; armchair, \$18; cushions, \$3 up; round table, \$14.50; Chinese work basket with jade ring and silk tassels, \$5



In a sunny bedroom corner can be set the group shown above. Chaise longue, enameled antique blue, \$50; cushions, \$15; table to match, \$27.50; lamp, including silk shade, \$20; Chinese fruit basket, \$2.50



*Japanese stencils mounted between two sheets of glass will prove an interesting solution of the front door problem*

#### A FRONT DOOR SILHOUETTE

**A**PART from bringing up babies, keeping the cook contented and learning to dance "Walking the Dog," the most difficult problem in modern life is the decoration of the front door. Obviously you want light in the hallway and as much of it as you can have, within reason; but, on the other hand, privacy prevents the front door being so glassed in as to make it look like a conservatory. There are likewise architectural features to be considered. You may curtain the side lights and the door light itself; you may use stained glass medallions; or you may use, as illustrated above, Japanese stencils. The stencils should be mounted between two sheets of glass and fastened into the frame with moulding. Their silhouettes are remarkably charming and give the entrance individuality and character.



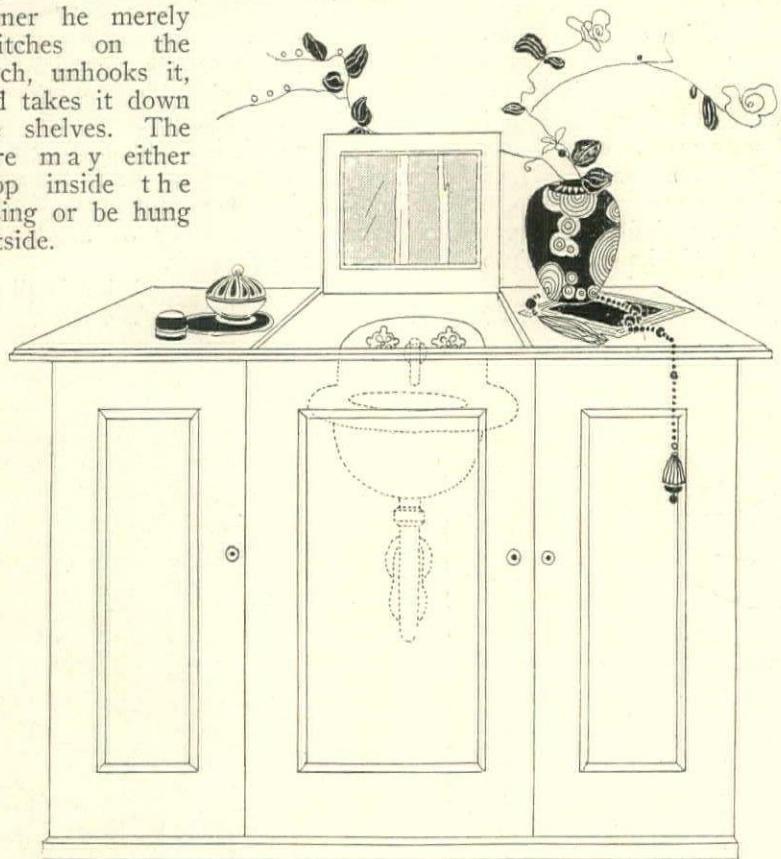
*Drawers on the stairs! Why not? They're perfectly reasonable and will afford an unbelievable amount of space for tucking away things*

### ATTRACTIVE DEVICES for the HOME

*Doubtless you, Mr. and Mrs. Reader, have your own little devices for decoration and disguising. Why not describe them and let us give you a dollar for the idea? Send a rough sketch, if possible. Address The Editor, HOUSE & GARDEN, 440 Fourth Ave., New York City*

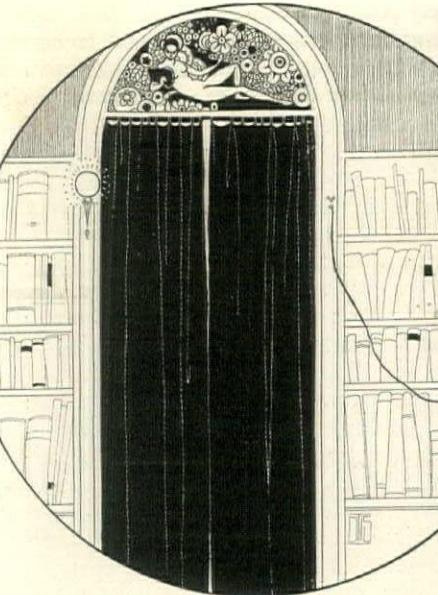
#### A LIBRARY TORCH

**I**T is logical that the lights of a library be centered in those spots where they are most needed—on the reading table and desk. But what does one usually do when he searches for a book in a dark corner? He usually has to switch on a center light and flood the room. By applying the simple principle of the humble "trouble light," which every autoist knows, the problem can be solved. Arrange on either side of the bookcase a bracket or hook on which can be suspended a fixture of the torch pattern. Leave a length of wire on each. When one wishes to look for a book in the dark corner he merely switches on the torch, unhooks it, and takes it down the shelves. The wire may either drop inside the casing or be hung outside.



#### DRAWERS ON THE STAIRS

**N**O house is so commodious but that it can afford just a few more corners for tucking away things. The stair drawers are a solution. The best stairs for them is one going up to the third story, or a stairs that is little used. By making the drawers not too deep and having them sufficiently shallow they will fit into the casing of the ceiling below. Use countersunk drawer pulls and—note this warning!—see that all drawers are closed after use. This device is adaptable to stairs that are not carpeted. See that the drawers fit snugly so that dirt from sweeping the treads does not sift through. If the owner wants to avoid making the drawers a conspicuous feature, he can paint both them and their pulls the same color and shade.



*By applying the principle of the garage "trouble light" to the library one can have a torch that will be handy for all occasions*

#### DISGUIISING THE WASHSTAND

**H**OWEVER much of a joy it may be, the washstand is not a thing of beauty; hence a disguise at the same time will be useful. This consists of a cupboard built either side of the stand. Open the doors, and they will serve for towels or soaps and such. Behind the center door is the washstand. Open the door, tilt the lid back against the wall, and the underside is a mirror. The whole thing can be closed up, and flowers placed on top. This disguised washstand is especially suited to those who are fond of flowers. It would also be applicable for a washstand in a bathroom. See that the woodwork is painted the same color as the room. Instead of solid paneling, one may have a slat or striped paneling the same color as the room.

*You never notice the cupboard hiding stand. Open the middle door back the mirror place. To be kept clean.*

# The Gardener's Kalendar

Eleventh Month

Thirty Days

Morning Star: Venus

NOVEMBER, 1916

Evening Star: Mars

SUNDAY  
MONDAY  
TUESDAY  
WEDNESDAY  
THURSDAY  
FRIDAY

SATURDAY



1. All Saints' Day.  
Sun rises 6:30 A. M.  
Sun sets 4:57 P. M.

All tender bulbs must be lifted at once, else you will lose your cannas, dahlias, caladiums, gladioli, etc.

2. All Souls' Day.  
Last chance to plant forcing bulbs for the greenhouse. Tulips, narcissus, hyacinth, alliums, etc., are all valuable for this purpose. For details see October issue.

3. All changes in perennial borders should be made at once, and all borders should be mulched thoroughly with well-rotted manure, care being taken to keep the crowns of the plants clear.

4. The rhubarb should receive a coating of lime stirred in the ground and a good mulch of manure; the old plants should be lifted and divided and replanted in good, rich, well-trenched ground.

"Season of mists and mellow fruitfulness!  
Close bosom-friend of the maturing sun;

Conspiring with him how to load and bless  
With fruit the vines that 'round the thatch-eaves run."

5. 20th Sunday after Trinity.

All ground under cultivation should receive its fall application of lime. Scratch it in with an iron rake or tooth cultivator and let it remain all winter.

6. Finish all fall planting of deciduous trees and shrubs as soon as possible. Newly set plants should be well mulched to keep the frost in the roots and tree-trunks covered with straw.

7. Fall is an excellent time to set out asparagus. Take the precaution to thoroughly mulch the plants. This will relieve the spring rush and give the plants a very early start. Do not postpone the work longer.

8. If you want really high quality sweet peas for next season's bloom, they should be sown now, outdoors, and protected with board frames with sash covers, or with plain boards.

9. Lawns should be top dressed with soil and mulched with manure later, and bad spots should have grass seed scratched in and covered with sash covers, or with plain boards.

10. Any new flower or vegetable gardens, shrubbery, borders, rose beds, etc., contemplated should be dug now and the earth allowed to lie raw over the winter. This will help to destroy other growth.

11. Hardy hard wooded plants for greenhouse forcing, such as lilac, wistaria, climbing roses, deutzia, etc., growing in borders, should be lifted now and potted, and then plunged out-of-doors until forcing time.

12. Before mulching perennial plantings it is a good plan to put a shovelful of sand or ashes over late starters such as balloon flowers, rudbeckia, etc. This will prevent injury from spring digging.

13. Onions, spinach, and turnips may be sown now and protected over the winter with a covering of salt hay. These vegetables will have a very early start in the spring if they are shielded from the frost now.

14. Beets, carrots, parsnips, radish, salsify and other root vegetables should be lifted and stored in trenches for winter. Mound up well with earth as the trench must be kept dry.

15. Trenching the garden every few years is a good practice. It helps destroy pests and improves the garden. Make the trenches about 2' deep and as close together as possible.

16. Cabbage should be stored for winter use by setting in a trench, head down and mounding up thoroughly with soil. Leave the roots and cover with leaves to prevent freezing.

17. Suez Canal opened, 1869.  
Don't forget to mulch your strawberries with good manure. A little later the tops can be covered with salt hay or rye straw for protection during the winter.

18. Newly set out boxwood edging should be protected with salt hay or rye straw held in place with a few sticks. Two boards nailed together V-shaped over the row make a neater and equally effective shield.

19. 22nd Sunday after Trinity.

French globe artichokes must be protected over the winter. They can be lifted and stored in a cool, dry cellar, or covered with leaves or litter and left outside.

20. Tidal wave at Jamaica, 1912.

Cane fruits are all very shallow rooters and should be well mulched with good quality manure. Do not prune them now, as the wood kills back during winter.

21. Look over your deciduous trees and shrubs as soon as they have dropped their leaves, for scale; especially fruit trees, euonymus, Japan quince, thorns and similar types. Spray those infested.

22. St. Cecelia.  
Celery should be stored now for winter use. Lift the plants and store in trenches, mound up well with earth to shed water, cover later with leaves or litter.

23. St. Clement.  
Lettuce can be kept outside for some time yet. If you have any well headed plants keep them covered with salt hay or leaves. This must be removed on fine days.

24. Don't burn the leaves on your place; rake them into the borders where you have rhododendrons, laurel, bulbs, etc. The balance should be stacked up somewhere and allowed to rot into leaf mould.

25. British evacuated New York, 1783.  
Evergreens should be protected by pine boughs placed around the roots. Small plants may be strawed in or covered with burlap to prevent direct contact with snow.

26. 23rd Sunday after Trinity.

Look out for gypsy moth, and also the brown tail moth. This is a good time to go over the trees and search for egg masses. Paint with creosote.

27. Tender climbing roses and tender vines should be taken down and buried. Where this cannot be done they should be strawed in or covered with evergreen boughs.

28. Protect your roses well. Mulching with manure should always be practiced. Tender varieties should have the soil drawn up around the shoots. Strawing in is very good, as is a deep covering with leaves.

29. Standard roses, tender hydrangeas and other semi-hardy plants should be buried to winter them properly. Loosen up the soil around the roots and lay them over, then cover well with earth.

30. Thanksgiving Day.  
Sun rises 7:05. Sun sets 4:34.

Gardens of all kinds, vegetable, perennial, formal, cutting, rose, rock, etc., should have a thorough cleaning, removing all dead stems.

The warm sun is failing,  
the bleak wind is wailing,

The bare boughs are sighing,  
the pale flowers are dying,

And the year  
On the earth her death-bed,  
in a shroud of leaves dead,  
Is lying.

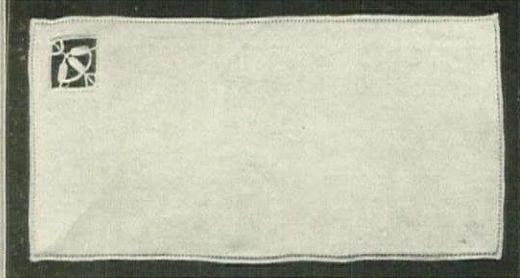
Shelley.

*November take flaire,  
Let shippers no more saile.*

It is said that of all the myriads of snowflakes which fall in any storm, no two are exactly alike in every detail of form. Certain types of crystallization are common to many, of course.



This guest book, bound in a 12th Century design, has ivory colored leaves, oxidized silver clasp. 10½" x 7½", \$14



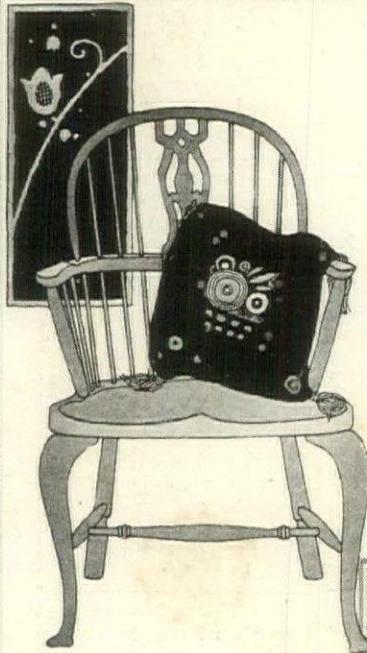
Among the new tea napkins is one of Italian handwork—oblong in shape, with Reticella squares. 11¾" x 5¾", \$1 each



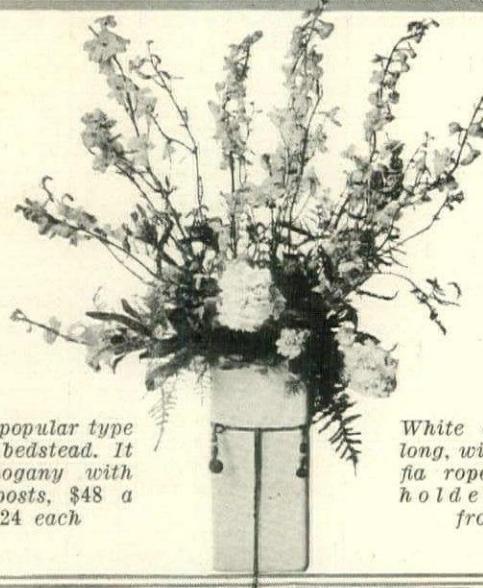
Another revival includes a jewelry box of painted wood with peacock design. Velvet lined, 10" x 4½" x 7½", \$25

## SEEN IN THE SHOPS OF HOUSE & GARDEN

Of course you believe in preparedness. So do we. Just at present we are thinking about preparing for Christmas. Are you? Anyway, here are a few ideas that may suggest early shopping. For purchase or for names of shops write HOUSE & GARDEN, 440 Fourth Avenue, New York City.

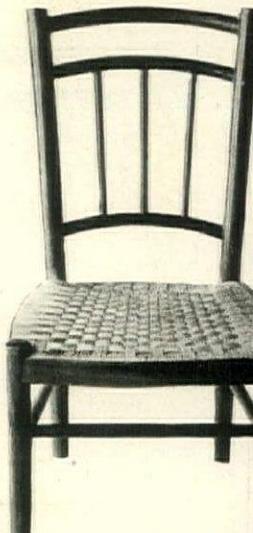


The Windsor chair is one of the most comfortable designs made. This, in mahogany, sells for \$14.75

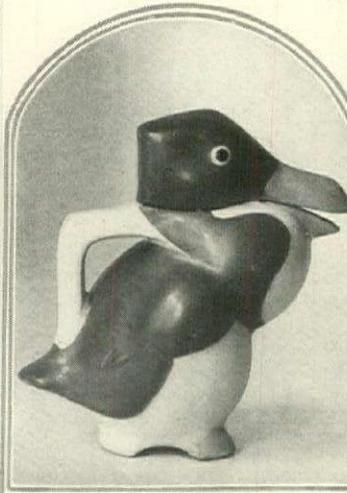


Below is a popular type of Colonial bedstead. It is of mahogany with octagonal posts, \$48 a pair, \$24 each

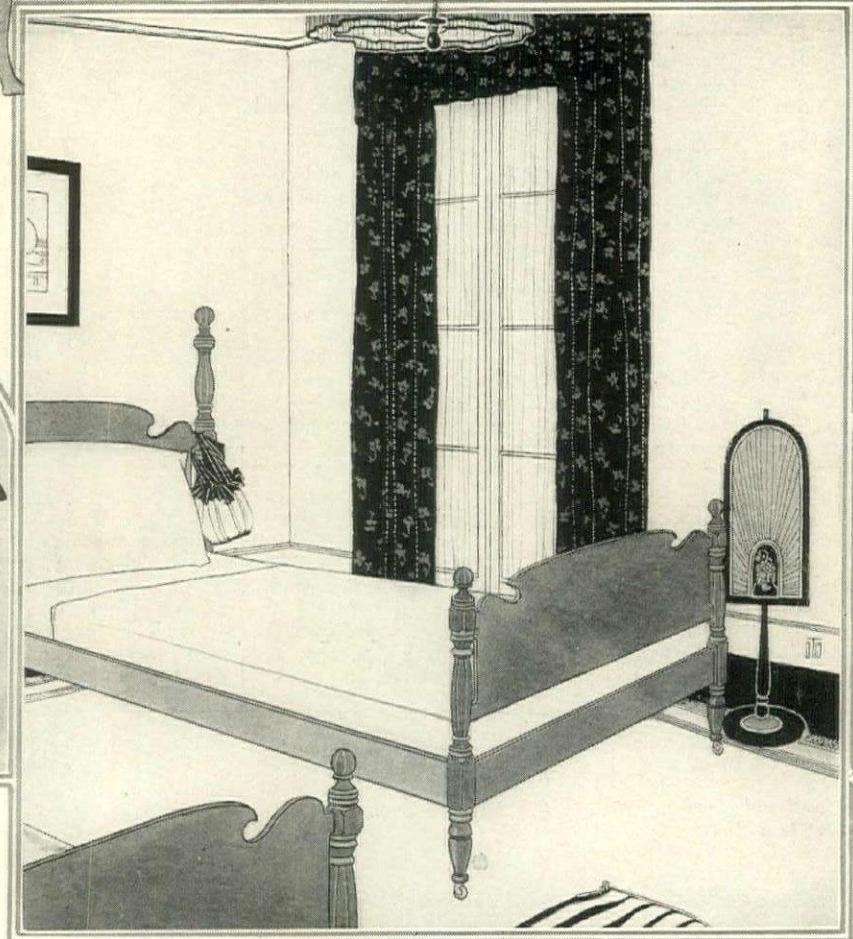
White china vase, 10" long, with holder of raffia rope, \$4. Without holder, \$3. Flowers from Stumpp



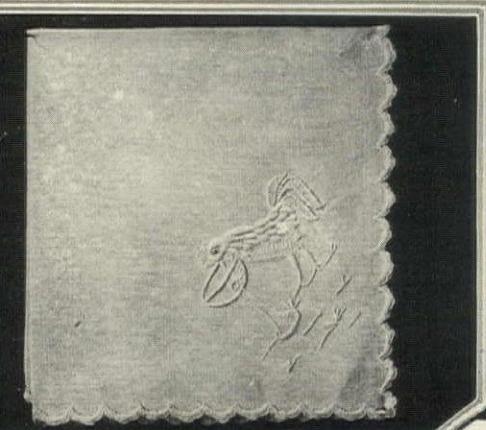
Made by blind soldiers children, grey lacquer chair with rush seat pink and blue, \$4.95



It is a duck, a yellow and white duck with blue feet and bill, 5½" high, which serves as a cream pitcher, \$2.50

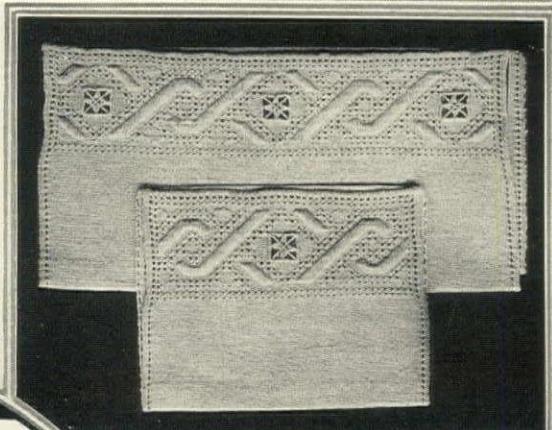


For grated or powdered cheese comes a glass shaker with a silver top. It is simple and dignified, 8", \$1.50



hand embroidered linen  
doily doilies are of appro-  
priate size and design. These  
vn above come at \$14.75 a  
dozen, \$7.50 for six

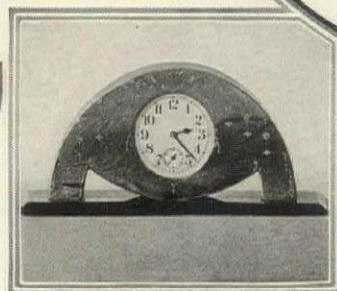
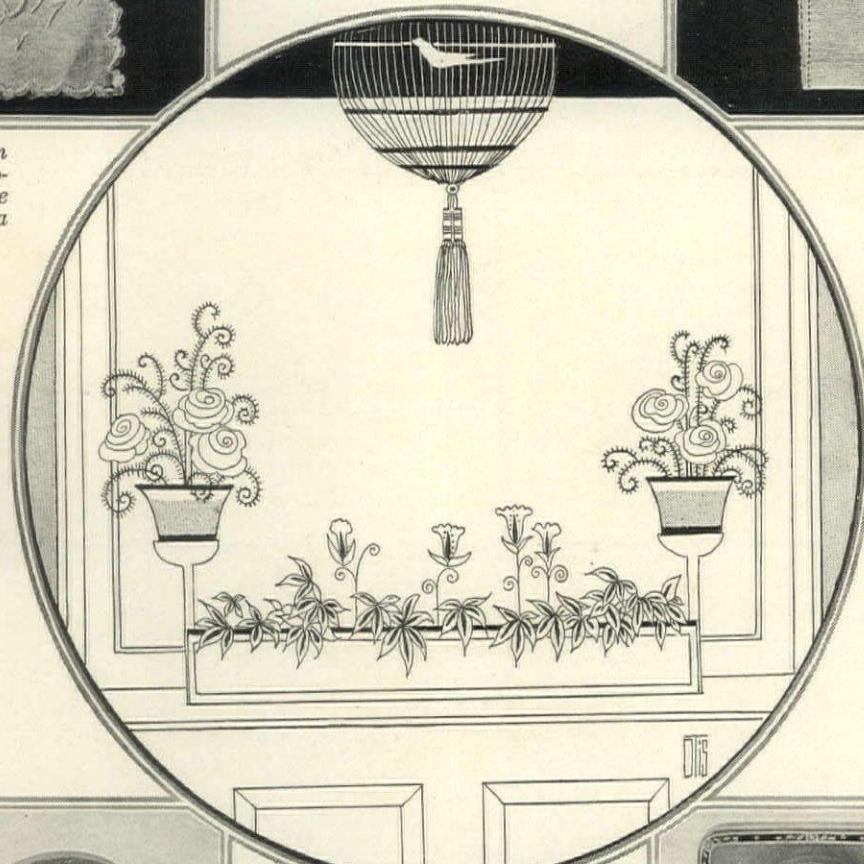
Below is a window box of tin  
painted green with white line  
decorations and two bases for  
flower pots at either end. Box  
is 28" long by 5" wide and 5"  
deep, the stands 4½" wide  
by 10¼" high. Box has a re-  
movable inner tin compart-  
ment. \$6.50



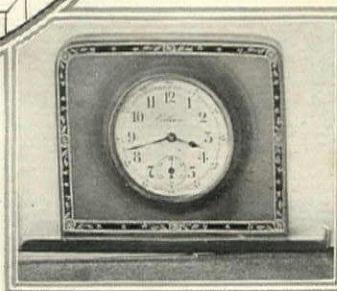
The larger case is for veils,  
10" x 5", \$2.50; the smaller,  
6½" x 4½", for handker-  
chiefs, \$1.55. Ecru linen hand  
embroidered in the Italian  
manner



Boudoir lamp,  
shaded in green  
on parchment  
shade; 14½"  
high, 5" wide at  
base. Lamp, \$9;  
shade, \$9



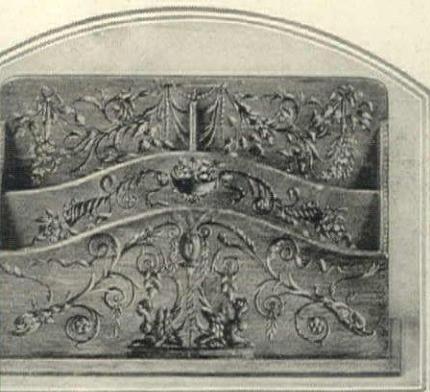
A reproduction of Rus-  
sian enamel covers this  
timepiece with blues  
and greens, a most ef-  
fective color scheme. 6"  
long, 2¾" high. \$8



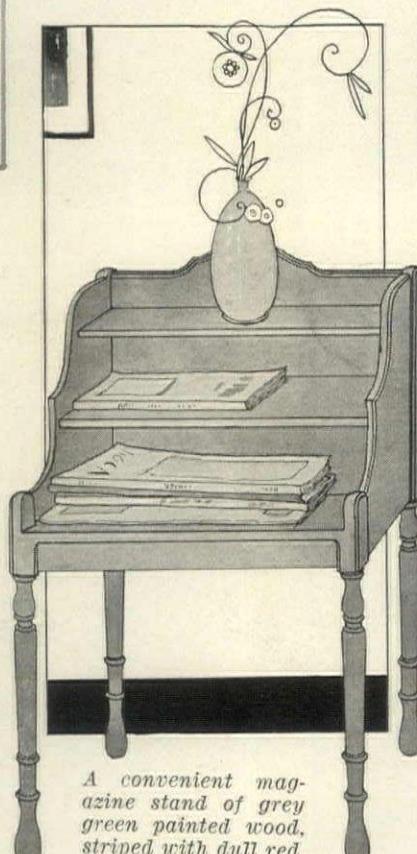
The clock is in a repro-  
duction of Russian  
enamel, resembling  
green moire with gold  
decorations. 3½" wide,  
4½" at base; 3" high.  
\$7.50



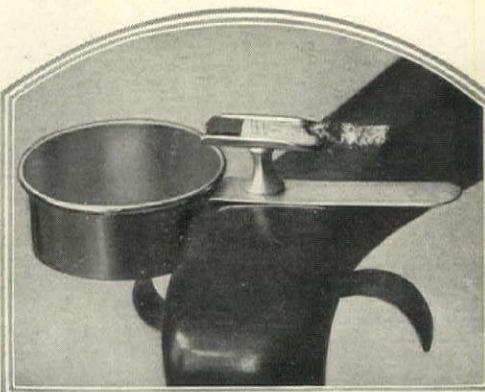
Made by widows  
of French sol-  
diers, blue wick-  
er knitting  
basket lined and  
trimmed with  
cretonne. \$10



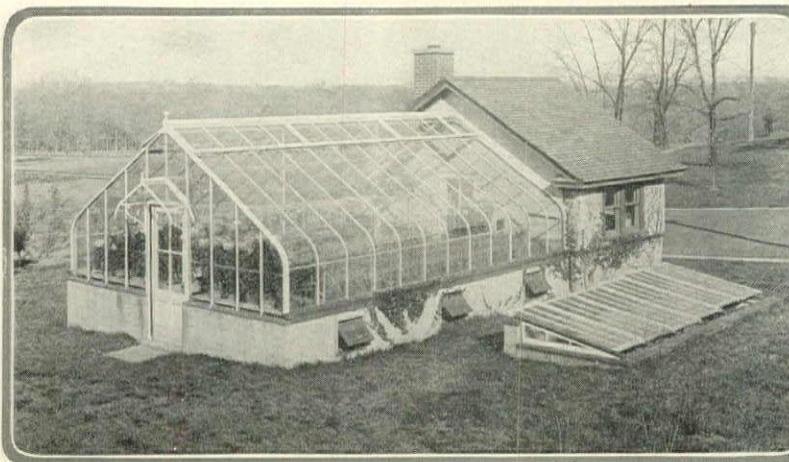
An antique design in black on a gold  
background has been applied to this  
stationery rack of wood. 8" long, 6"  
high, 4½" deep. \$8.



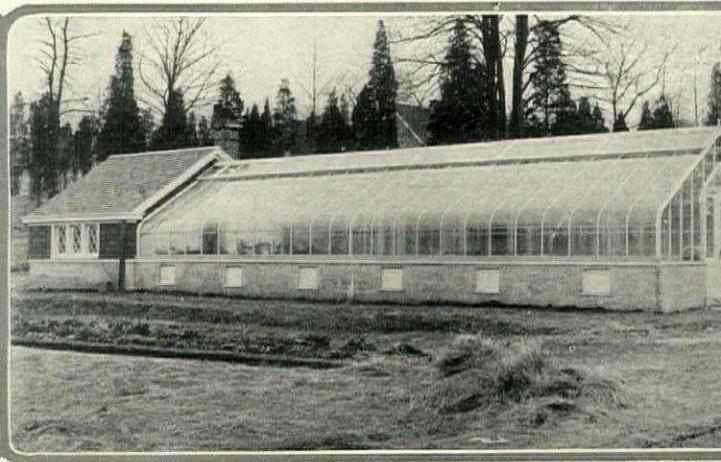
A convenient mag-  
azine stand of grey  
green painted wood,  
striped with dull red.  
26" high by 14½"  
deep. \$17



Convenient and compact—a cigarette  
holder and ash tray to clip onto the  
arm of a chair. It is finished in silver  
and is priced at \$1.25



The "single-unit" house, measuring about 25' in length and set on a concrete foundation, is small but capable of producing real results. Its length can readily be extended if desired



This is the "two-unit," made by putting two of the singles together. Both of these photographs illustrate houses that are manufactured and shipped ready to put up

## YOUR ALL-YEAR GARDEN

**T**HE preparation of new beds for spring planting is one of the most important of the fall garden opportunities which are apt to be overlooked. Beds and borders prepared now will disintegrate and mellow through the winter and spring, and the manure incorporated with the soil will rot and become "available" so that the plants when set out can make immediate use of it. The soil will settle and pack down to some extent through the winter, and not be too open and loose to give the best results, as it often is when prepared just before planting time arrives.

In good, rich soil, naturally well drained, the digging in of manure and trenching or spading the soil to double the depth it is ordinarily dug, may be all that is required. In doing this, start at one side of the plot or at one end of the bed, and throw out a ditch or furrow of soil on the surface, leaving a narrow trench 6" or 8" deep; next, spade up the soil at the bottom of this, turning it over and breaking it, but leaving it where it is; then throw the top soil from the next line or furrow on top of this and turn over and break up the subsoil of this furrow in the same way as the other. Proceed in this manner to the other side or end of the plot or bed you are digging; make a thorough job.

Where the drainage is inadequate or the soil poor, it will pay to take the time and trouble to prepare the bed thoroughly by digging it to the depth of 18" or so, throwing such good soil as there may be to one side, to be put back later. Fork or spade up the subsoil, and put in some cobbles or rough, stony soil for drainage. Cover this with a layer of sod or strawy manure, filling up with good garden soil or a compost of soil, manure and "humus." The bed may be rounded up several inches above the surface, as it will settle somewhat during the stormy winter months.

### ARE THE FRAMES IN GOOD CONDITION?

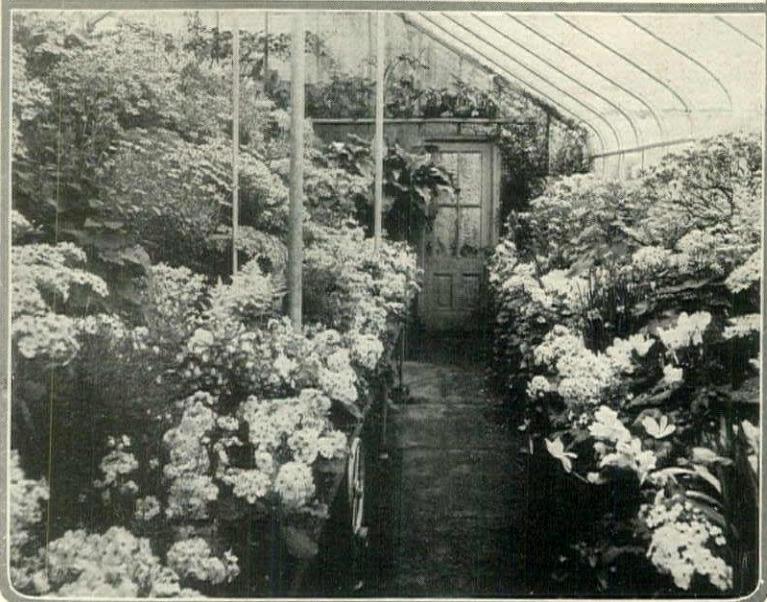
Before the ground freezes you should go over all of the frames, put in new posts or planks where they may be needed, and generally true them up. Sash cannot fit tightly on frames that are out of shape and going to pieces. It will be but a few minutes' work per sash to dig down on the side of the frame for 6" or so, tack a strip of heavy tar or roofing paper against the wood on the outside, and then bank the frame nearly to the top with soil

### The Value of Fall Work for Spring Results—Greenhouses, Frames, and Storing the Vegetable Crop for Winter

F. F. ROCKWELL



Inside, the possibilities of a good greenhouse are almost unlimited. Here are thriving, blossom-covered plants of chrysanthemum, primulas and begonias, to mention a few



Azaleas, primulas, schizanthus, spirea, jonquils, callas, ivy—and underneath the benches is space in which to bring along some of the spring flowering potted bulbs

or coal ashes. Frames that are wanted for early spring use should be covered with sash or glass. By throwing into those that are wanted earliest a complete mixture of manure and leaves, you will have two birds with one stone: the frost out of the frames will be having for use in them and the early garden work manure will be in the finest condition to give quick results. By thus preparing the frames clear of frost, begin operations two or three weeks earlier than you have been in the habit of doing, and get results.

### STILL TIME FOR A GREENHOUSE

Until recently the construction of the small greenhouse was a slow process, which a period of several weeks must be allowed. But now, it is possible to get them in ready-to-assemble sections, which can be put up in a day or two, you can have your greenhouse for this purpose even if it is late in the season. The most important point is to get the foundation in before the ground becomes hard. As you will know the measurements of the house you want to order, this work can be done before the house is on the way. The manufacturer supplies working plans, so soon as your order is placed, these should always be used for the foundation.

It is a simple matter to lay a concrete foundation for the house. In most soils the "form" or concrete below ground can be made by merely digging the soil out fully and getting a straight, narrow trench to a depth of 12" to 3', according to the frost limit of your locality. Smooth 2" boards should be greased on the inside and braced so that they will not move when the concrete is put in. Make the part of the "form" which comes above ground. This part above ground should be 6" thick, and level on top.

### HANDLING THE CELERY CROP

The part of your celery crop intended for late winter must be taken care of now before hard weather. While the plants are still in the ground, and in mediate use are usually blanched by various means in the rows in which they grew, those designed for storage should have been hilled up enough to keep them upright, with stalks for the most part being cut off.

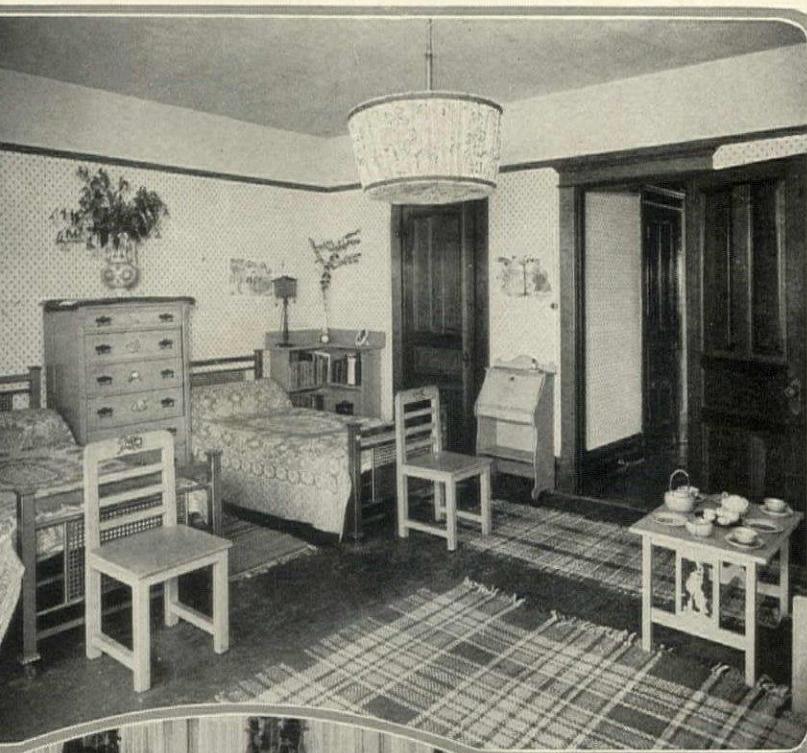
Part of the late crop—enough to last until late in December—can be stored up to Christmas, where the

(Continued on page 66)

## YOUNG GIRL'S ROOM

ANITA DE CAMPI

All the articles and ideas in this description of a young girl's room are appropriately modest in price. They may be freely offered to the young girl with the certainty that they will tend to cultivate her appreciation of things that are in good taste without inculcating a spirit of extravagance.

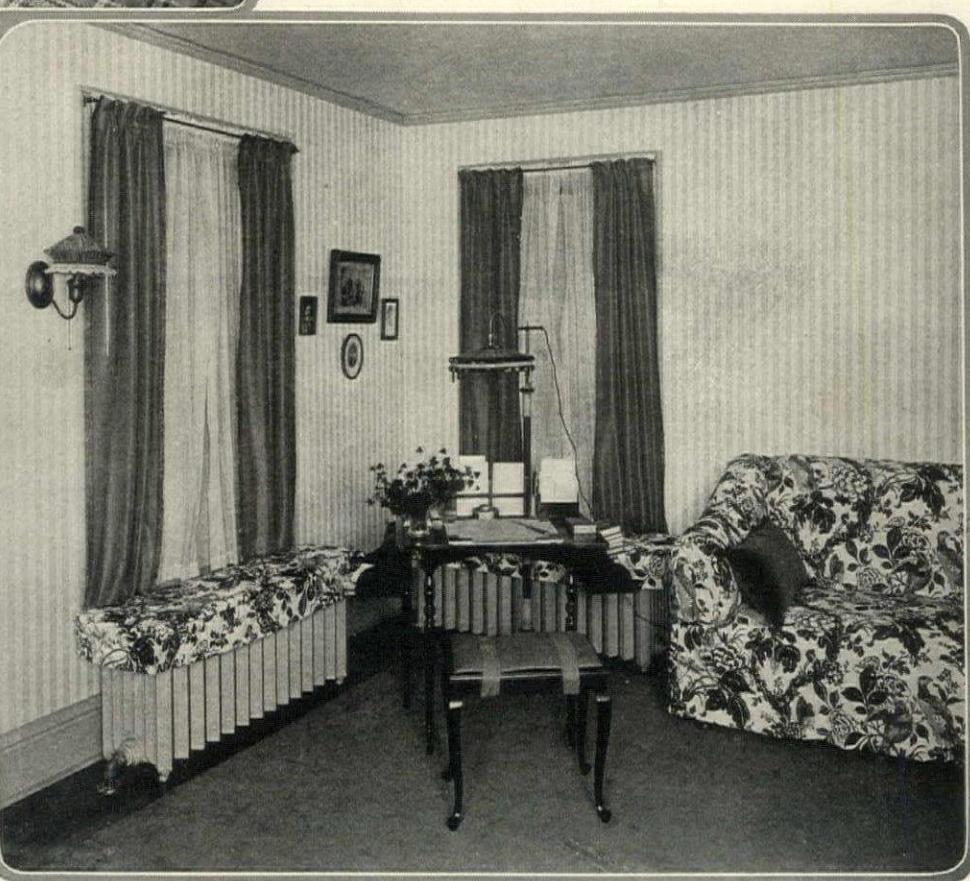


Blue paint transformed the furniture. The attractive rug shown is of Japanese make and cost only \$6.75

The lambrequins and chandelier disguise were made by the girls. The old oak bed serves as a day bed



tesy of Marshall Field & Co.  
she should be allowed a simple dressing table with  
deep drawers deep enough to hold toilet bottles



The color scheme in this room includes pearl and white glazed striped paper, dull orange curtains, cushions and lampshades, black and white linen slip covers

decorating and furnishing a young girl's room, the spirit of youth should be palpable. The room calls for a type of furnishing particularly distinctive. It must not look like a boudoir, nor yet like a boudoir—but just nicely girlish and dainty.

The girl of the house for whom this article is intended is a school girl. Her room will probably be moderate in size. Perhaps she may have to share it with a younger sister, and so many girls may not be crowded into it. Some articles, however, uncommon to other bedrooms, are

necessary for her daily comfort. Because she will study in her room, she must have a bookcase and writing paraphernalia. The furniture selected should be small in scale, simple in line, gay in color, and trifling in cost. Any piece that carries with it the conviction of its real intrinsic worth is inappropriate.

We all have a sense of the fitness of certain colors, ornaments and fabrics for certain ages. It is this sense that dictates crisp ribbons, tub frocks, and fresh flowers for the personal adornment of girls, in preference to satins, laces and

jewels, and the same unwritten rule holds in the choice of furnishings for their room.

If the room is to have real human interest, it must be considered as relative to the little occupant rather than to its geographical location. That the window faces north, and so the room requires warm colors, or faces west, and so requires cool colors, is a correct axiom—it is one that the professional decorator makes without challenge. But mothers who have cultivated a sense of the artistic, and cannot uncouple it from the applica-

(Continued on page 68)





## **Historic Furniture Of the XVII and XVIII Centuries**

This interesting Jacobean Oak Refectory Table is illustrative of the many unusual pieces in the notable collection of rare antiques, facsimiles and hand-made replicas on view in our Division of Furniture and Decoration.

The extraordinary diversity of the exhibit, which provides for all the rooms of the modern house, permits a selection admirably adapted to decorative requirements of either simple or pretentious character.

# **W. & J. SLOANE**

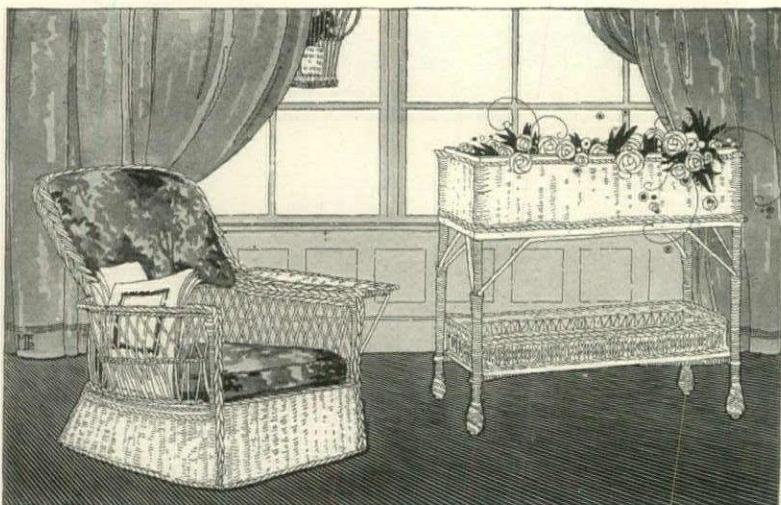
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Is the Old Chester lounging chair illustrated at the left. The height of the seat from the floor is 10". The seat is 26" deep. Back 27" high from the seat. Price \$12.00 natural and \$14.00 stained. Seat cushion of imported cretonne or solid color repp, \$3.50. Back cushion of above materials, \$3.00.

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## Living With Good Sculpture

(Continued from page 23)

position and order 'Pittsburgh Enlightening the World,' have been quick to see the possibilities of this new remunerative market. You can run downtown, any day, and purchase a Saint-Gaudens masterpiece reduced instrumentally. You can purchase a Dallin masterpiece reduced by Dallin's own hands. There are shops where you cannot go wrong, as the dealer furnishes nothing but first-rate productions by first-rate men. Puzzle: To find those shops. Answer: Keep away from department-stores.

Of course, one may whip out one's jackknife, scratch an ungodly goddess, and discover what she is made of, though salesmen object, as a rule, and, with universal military training so near that we can almost see the whites of its eyes, this is not a safe habit to form. Moreover, one may get nicely fleeced even if the bronze turns out more than skin-deep, for a lot depends on the patina—that is to say, the acid complexion-wash always bestowed upon indoor bronzes. That gives them their color; you might almost say their texture. Straight from the foundry, a bronze has a harsh, raw glisten. It remains to tone that down. Weather will do it. Sufficient weather will contribute a green patina romantically suggestive of age. Indoors, however, a bronze owes half its charm to the artificially developed surface, and department-stores possess the secret of marketing quite the vilest patinas known to unhappy science.

Also of marketing enamel-ware-looking marbles of the Powers school, not only mediocre in effect, but chill. Dallin jeers at all that. No wonder! The great technical advance modern sculpture has made is in the intelligent, sympathetic, interpretative treatment of surfaces. The Powers school know nothing of that. They give flesh, hair and draperies the same finish. The result is a staring surface with keen outlines and no atmosphere—exactly the result that seems atrociously out of place indoors. No matter where you stand the icy image, it is out of key with the room. If you end by relegating it to the garden, it is out of key there.



A charming wax head of a child "Fifine" would fit in perfectly on a desk or table. It was executed by George Conlon

But do marbles belong in glass? Are they not too fragile to remain in American climate? Dallin who has his chat with me by divulging and the mysterious air he had divulged it, reminded me son of Mr. Dooley's disclosure, ye heard the divilish in him young Harrigan impl'ed t' out iv jail? He wint over th' With equal cunning, you are up the marbles in winter—provided that they are won lumber. To make sure that they apply to a reputable art-deal

## Farr's New French Lilacs Grown on Their Own Roots

Lilac-time is spring-time at its best. Everyone loves the Lilac, but only a few have seen the wonderful creations of Lemoine, with their immense clusters of double and single flowers more than twice the size of the older kind, and with colors that range from soft shades of pink, mauve, azure blue to the darkest violet, purple and maroon.

Combine with these, the beautiful new forms of Philadelphus Virginale and Conquête, and the splendid new Deutzia crenata magnifica, and the drooping dwarf form; in front of these plant Daffodils, Primroses, Irises, etc., and you can have a wonderful "spring garden" if you plant now; if you delay until spring you will have to wait another whole year for bloom. Lilacs start to grow early, so that fall planting is always best. In my book

### Farr's Hardy Plant Specialties

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P. S. If you are interested in great heavy specimen Tree Peonies, 10 to 15 years old, write me for particulars about the wonderful Brochet collection, Chatenay, France, which I have just purchased in its entirety.

## Furniture and Its Architectural Background

(Continued from page 35)

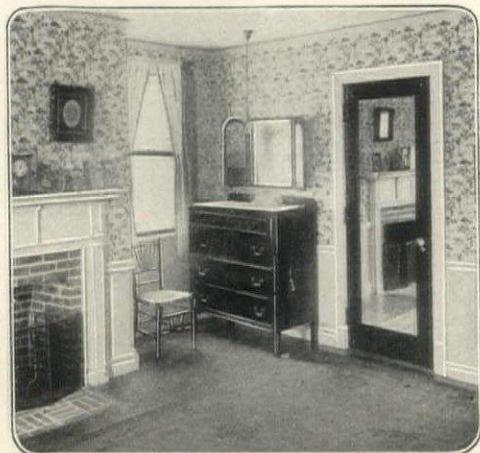
is necessary if one is going to furnish successfully with a more or less miscellaneous collection of objects, which is a perfectly admissible thing to do and opens up a wide range of possibilities stimulating both ingenuity and good taste in adjusting the pieces to their setting. It is, of course, vitally necessary to know the dominant architectural modes, and if that knowledge can partake somewhat of an historical character, so much the better. It is likewise vitally necessary to know thoroughly the several period styles in furniture. Then it will be possible to adapt and combine understandingly, when one knows the nature of the units with which he is working, with some assurance of a successful outcome to his efforts.

### THE MASTER EXAMPLES

In dealing with both architecture and furniture, one must go back and study the best achievements of the old architects and cabinet makers for inspiration and then make adaptations as needs require. It is futile to study the newer work for ideas. Neither in the realm of architecture nor in the realm of fur-

iture has any wholly new been evolved independently old prototypes, that is to say new form that is really merit. Another reason for knowing roughly the old work in the manner of its several strong tinctive styles is that it must be disastrous to the result to a combination without knowing nature of the elements being combined. And it is impossible to the nature of those components from contemplating the finished combination just as it is. Who did not know the natural properties of either peaches or learn the properties and of one or the other by examining the contents of a jar of peach

Keeping clearly in mind, the nature of an Adam architectural background or of a more advanced background in whose composition Adam principles play a dominant part, and keeping also in mind requirements for correspondence between the furniture and its background in (1) point of contour proportion, (2) in point of proportion, (Continued on page 56)



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will interest  
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# CHAMBERLIN

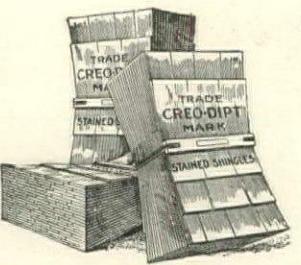
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Branch Factory in Chicago for Western Trade

## Furniture and Its Architectural Background

(Continued from page 54)

and proportion in decorative detail, Latrobe, McComb, Thomas and (3) in point of contrasting or analogous harmony of color, let us note several sorts of furniture, that may be appropriately used, other than the furniture of a type that was created for the surroundings.

### LINE AND COLOR

To begin with, there are many interesting pieces of Louis Quatorze furniture that are quite as rectilinear as anything ever designed by Sheraton in his most severe mood. The proportions are slender and refined so that the first point of correspondence eligibility is covered. Such a piece, for instance, might be an armoire or a tall falling front secretary. Although the decorative design applied to the embellishment of the surface of such a piece of furniture would, in all likelihood, differ widely from the representative Adam types, nevertheless, the proportion of the parts of the decoration to the extent of surface covered and the distribution of the motifs would sufficiently fill the requirements of correspondence to produce an agreeable result. As to the requirements on the score of color suitability, the harmonious blending of tones on a piece of cabinet work of this description would render it pleasant in almost any environment.

One thing, however, should always be kept in mind in dealing with color in an Adam interior or in any room whose architecture is manifestly of Adam inspiration, no matter how much modified. Delicacy of contour and delicacy of pattern in decorative design are two distinguishing characteristics of the architectural work of the Adam period, and these two qualities ill assort with strong, insistent, heavy, blatant patches of strong color. To the refinement and delicacy of the decorative design of Adam architecture and Adam furniture "may, in great measure, be attributed the fashion for paler, less insistent colors than had previously been in use. It was not because Englishmen had lost their color sense or their love of color. It was merely because it was so obvious that strong, vigorous hues would have been incongruous with the extremely delicate patterns employed. Not only would they have been incongruous, but the effect of the design would have been wholly blotted out. The light arabesques of Adam-designed fabrics, for example, would have been killed by an intense Empire green background. It was all a question of the relation between color and design in the same piece. Attenuated design required mild color."

Many another piece of Louis Quatorze furniture besides such an armoire as has been mentioned might well find a suitable place in a room with an Adam-esque architectural background. Even in closer correspondence with late Georgian architectural principles would be some of the furniture produced in France during the reign of Louis Seize. A great deal of the Louis Seize furniture, indeed, shows points of close correspondence with late Georgian ideals in all the particulars of contour, decorative detail and color.

### ENTER THE CLASSIC REVIVAL

The period of the so-called Classic Revival in architecture followed the period that was dominated by the ideals and principles for whose practical and tangible expression we must thank the Brothers Adam. The style was interpreted in America by such men as Charles Bulfinch, and proportion in decorative detail, Latrobe, McComb, Thomas and (3) in point of contrasting or analogous harmony of color, let us note several sorts of furniture, that may be appropriately used, other than the furniture of a type that was created for the surroundings.

### LINE AND COLOR

To begin with, there are many interesting pieces of Louis Quatorze furniture that are quite as rectilinear as anything ever designed by Sheraton in his most severe mood. The proportions are slender and refined so that the first point of correspondence eligibility is covered. Such a piece, for instance, might be an armoire or a tall falling front secretary. Although the decorative design applied to the embellishment of the surface of such a piece of furniture would, in all likelihood, differ widely from the representative Adam types, nevertheless, the proportion of the parts of the decoration to the extent of surface covered and the distribution of the motifs would sufficiently fill the requirements of correspondence to produce an agreeable result. As to the requirements on the score of color suitability, the harmonious blending of tones on a piece of cabinet work of this description would render it pleasant in almost any environment.

One thing, however, should always be kept in mind in dealing with color in an Adam interior or in any room whose architecture is manifestly of Adam inspiration, no matter how much modified. Delicacy of contour and delicacy of pattern in decorative design are two distinguishing characteristics of the architectural work of the Adam period, and these two qualities ill assort with strong, insistent, heavy, blatant patches of strong color. To the refinement and delicacy of the decorative design of Adam architecture and Adam furniture "may, in great measure, be attributed the fashion for paler, less insistent colors than had previously been in use. It was not because Englishmen had lost their color sense or their love of color. It was merely because it was so obvious that strong, vigorous hues would have been incongruous with the extremely delicate patterns employed. Not only would they have been incongruous, but the effect of the design would have been wholly blotted out. The light arabesques of Adam-designed fabrics, for example, would have been killed by an intense Empire green background. It was all a question of the relation between color and design in the same piece. Attenuated design required mild color."

Many another piece of Louis Quatorze furniture besides such an armoire as has been mentioned might well find a suitable place in a room with an Adam-esque architectural background. Even in closer correspondence with late Georgian architectural principles would be some of the furniture produced in France during the reign of Louis Seize. A great deal of the Louis Seize furniture, indeed, shows points of close correspondence with late Georgian ideals in all the particulars of contour, decorative detail and color.

### ENTER THE CLASSIC REVIVAL

The period of the so-called Classic Revival in architecture followed the period that was dominated by the ideals and principles for whose practical and tangible expression we must thank the Brothers Adam. The style was interpreted in America by such men as Charles Bulfinch,

No better example of this can be adduced than a comparison between the Adam and the Classical Revival treatments of the acanthus or honeysuckle motif. With the heaviness in architecture, it is not surprising that the designs of contemporary Empire showed the same tendency towards heaviness. With heavy proportions in furniture it was possible to use the strong Empire reds and blues for upholstery and hanging, served as a foil for elaborate embellishment. The only graceful and slender furniture during this period, the one feature that perpetuated the tradition of refinement and grace, designed by Duncan Phyfe, New York, who has been styled the American Sheraton, or by cabinet makers who took their cue from him.

### ITALIAN CORRESPONDENCE

Looking farther afield, one readily finds not a few pieces of Italian furniture of 18th Century design that would sufficiently compare with the required points of correspondence to render them acceptable. A late Georgian architectural background. Of course, the more pieces would naturally be and it would also be considered that show some leaning towards aggressively painted pieces. Spain, although we are apt to associate Spanish furniture with more or less baroque in character, can contribute pieces that were suitable in a late Georgian. There are some exquisite 18th Century field desks and chairs in which there is either a marked influence of baroque influence traceable none at all. These could be with perfect propriety and would most respects, meet the required points of correspondence.

While the late Georgian architectural backgrounds demanded refinement of line and a rectilinear quality in the furniture, the Classic Revival backgrounds were much less exacting. Since most of the furniture was designed in imitation of Greek and Roman architectural fronts, or even after the style of Egyptian buildings, it was more and heavy. Curved lines, though finding their way back into the contour of many pieces, and similar objects such as girandoles, were of frequent occurrence. Furthermore, baroque scrolls as supports for consoles, pedestal tables and the like were gaining popularity. This composite element in architecture and the contemporary furniture especially germane to it and its unity is opened for using, the Classic Revival background, the early 18th Century mahogany walnut pieces or almost any 18th Century Continental products, save, perhaps, the Louis Quatorze modes.

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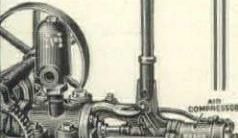
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Closets are secure against the curiosity of children, as well as the prying of intruders and porch climbers when you apply

# YALE

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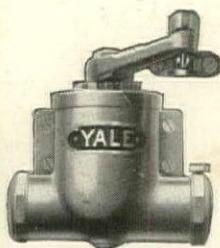
The Yale Cylinder Night Latch makes every closet door in your house an impassable barrier to any intruder.

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The Yale Door Closer controls and closes your doors Always and Quietly. It brings better health and greater comfort. A necessity in refined homes.



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This is Yale Cylinder Night Latch No. 44. It is an automatic deadlock and a convenient spring latch. Nothing will open it but its own key.

## The Kitchen as a Pleasant Place

(Continued from page 33)

ful if there is anything better for the kitchen wall than the right mixture of pure white lead and linseed oil, tinted by the pigment needed to produce the desired tone.

### THE DURABILITY OF TILING

For resistance to dirt, for ornamental applications, for durability and everything else claimed for tiling on the floor, tile has equal claims for admission to the wall, either for wainscoting only, or for the entire surface all the way to the ceiling.

When on the wall it costs about cents a square foot, and the variety is invariably used. If for wainscoting only, the height of the tiling is 5½', at which limit there is little likelihood of spattering from sink, stove, table. In some cases the tiling has not only been extended to the ceiling itself; but to most of us this seem like an unnecessary expense for a well painted ceiling would answer all purposes.

## The Latest and Smartest Dog of Fashion

(Continued from page 42)

small enough to go to earth might bolt a fox, still he could not reasonably be expected to drive a cornered badger into the open. Underground, the badger, when hard pressed, will dig away for dear life, stopping now and then to drive off the dog, but working with the object of evading the men who are digging him out of his den. The Captain determined, therefore, to breed a terrier as small as would be consistent with the courage and strength necessary to keep

the badger from digging away. Small size and great activity would be advantage in holding this quarry bay. It would, moreover, require highest courage and an obstinate spirit to keep the badger busy while the men could dig him out. It is to imagine that a short legged dog, sound and quick, armed with a punishing jaw of strong teeth, protected by a thick, wiry coat would do this work best. That the Captain succeeded is no surprise.

## Making the Farming Business Pay

(Continued from page 43)

watch during a single storm the destroying of a tenth of the soil within a radius of fifty yards from where you stand, or you may trace the destruction of acres in a rolling field. Under ordinary conditions the danger of erosion is very much greater on hillsides than on gently rolling or level land. When the slope is doubled the rate of flow of water becomes four times as great as before, while the amount of soil carried away may be eight times as much.

"The cumulative tendency of erosion may be stopped by proper crop rotation. A good stand of clover will not only enrich the ground but

check the run-off of surface water and increase the absorptive power of the soil after it is plowed up. While crop rotation has long been recognized as an effective way of counteracting the exhaustion of soils, its importance in the prevention of erosion is as yet too little appreciated."

We decided some better way be found to keep the land we and, at the same time give protection to the young trees. Attention was next given to cover-crops and intercrops; the results of our experiments will be told next month.

(To be concluded)

## What a Hotbed Will Do

(Continued from page 25)

hotbed you will have enough in a year to fill three times that space. To have the long-stemmed large violets, the plants should be set 1' apart each way and given hill culture, the runners being transplanted into a new bed after the blossoming time has passed.

### THE BEST LOCATION

The hotbed should be placed in a well-drained spot facing the south and convenient to the house. It is neither expensive, difficult to make, nor hard to manage, though, like everything else worth while, some trouble is necessary to insure success. To make one 6' x 6', which is the usual size, a pit should be dug 8' or 9' square and 2' or 2½' deep. A frame 6' x 6' made of 2" plank, is placed in the center of the pit, the back of the frame made to stand 18" above the surface of the ground, the front 6" lower, which gives the right slant for water to run off and permits sunshine to reach all parts of the bed. The pit is then filled in to the surface of the ground with stable manure containing a great deal of straw or litter. The manure should be well packed down by tramping, the litter making it springy as it is trodden upon. The dug space around the hotbed is also filled in with manure rather than dirt. Good, rich garden soil is then spread over the manure

in the enclosed space, the sash on and the bed allowed to heat first the temperature will be too high to plant the seeds, but in three weeks it will be safe to put them.

The cost of a hotbed this size will be about \$6. Lumber for the frame will come to about \$2.50, and a sash can make the entire hotbed, exclusive of the sash, in less than half a day. The sash is the most expensive part. They can be bought glazed and leaded for about \$2 each. There are dealers in such supplies, however, who sell the unglazed, unpainted sashes for 80 cents each, the glass in panes of 150 panes, enough for three sashes for \$1.50. It is cheaper to buy the glass and painting the frame yourself. To pay a man to do it will be the expense up to almost the cost of the ordinary completed sash.

### GENERAL MANAGEMENT

The time to plant a hotbed according to climate and the season. In the latitude of New Jersey the last half of February or the first of March would be the best time.

Success with a hotbed means it must be given systematic care. On warm days it must be aired for several hours, by raising the sash 1" on the side away from the sun, covering it again at least one hour before the sun leaves it.



Residence of W. J. Palmer, Buffalo, N. Y.—V. G. Orr, Architect

## The Terra Cotta TILE ROOF

on this handsome residence is of Terra Cotta Tiles known as the Imperial Spanish pattern, detail more clearly shown in border of this advertisement.

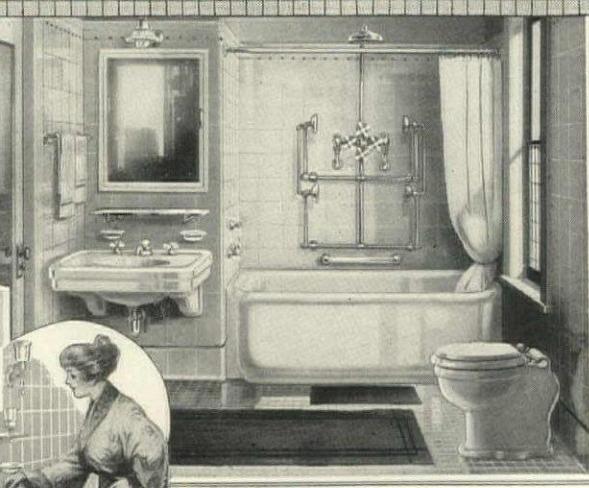
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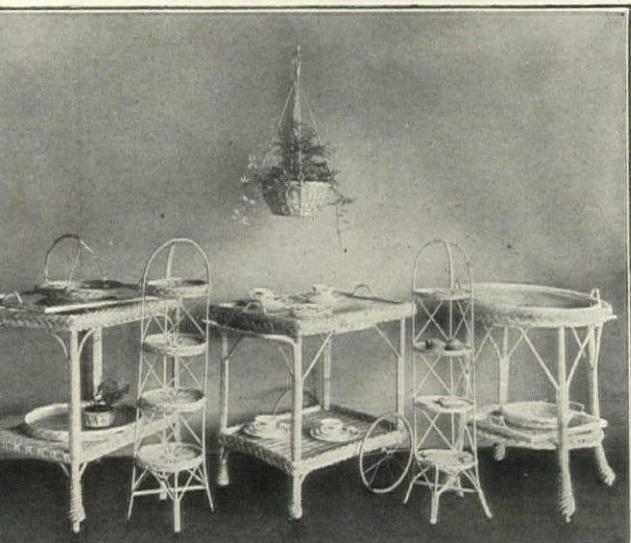
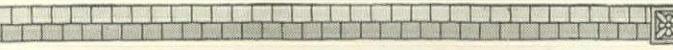
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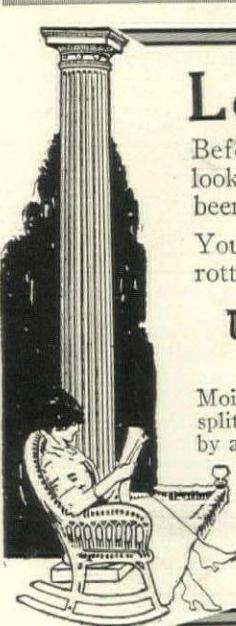
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Information Service, House & Garden 440—4th Ave., New York City

## What of Your Trees' Health?

(Continued from page 31)

across others and rubbed them, should be removed entirely; cut back just as close as possible, which will usually necessitate a slanting cut parallel with the parent branch or limb. Any growth which threatens the symmetry of the tree by outstripping its neighbors may be shortened back, unless it is a tree of such character that picturesque, uneven shape is desired. All cuts should be made clean with a sharp knife or shears, and if the branches are any size, 1" or more in diameter, paint them over with coal-tar.

Another cause of failure in tree planting is the poor selection of varieties for the conditions present. Exposure, drainage, soil, climate, etc., should all be considered before you send your check to the nurseryman. Where you are in doubt, write him for all the information you can. One thing which practically all trees must have, however, is fairly good drainage; look out for that.

Especially where a new house is being built, there are often trees already on the ground, many of which are generally cut down in the course of events. In many instances trees are thus lost which it would take years to replace, and which with a little trouble could have been saved.

### SAVING NATURE'S PLANTINGS

In the first place, where trees have been allowed to grow up as they pleased in a wild condition they should be cleaned out, keeping only the few that give promise, and cutting all the others, as well as the brush, clean to the ground. Then those remaining should be pruned up clean to healthy, live branches. It will generally be necessary to go through a second time, to remove the least desirable and give room to the others to develop as they should.

It is often necessary to "grade," and trees which happen to be in the way are either sacrificed, injured, or killed outright by having the earth filled in about their trunks. There is a simple way of saving the trees under such circumstances. A "well" of brick or stone, sufficiently large to allow for future growth and still have a foot or two of radius to spare around the circumference of the trunk, is built up to the grade level, the top sloping in the same direction. The sides of the well at the bottom should not be cemented, so that any surplus of water which might collect in it may have a ready escape into the surrounding soil.

### THE TREATMENT OF INJURIES

The whole life of a tree is centered in the two layers of bark—the outer or protecting coat, and the inner, living tissue. The "wood" is nothing more than layer upon layer of dead material which, like the skeletons of the coral insects, form the structure which we know and use. In these respects trees differ from other plants like flowers and vegetables; and this accounts for the fact that a grand old tree, still apparently in the full flush of health and glory, may be found, when it finally crashes down, to be nothing but a hollow shell. Thus, too, when some ignorant person girdles it for a strip of its beautiful white bark, the lusty young



Courtesy American Forestry Co.  
Its right side was nearly paralytic decay, but a careful operation cement instead of stitches saved the tree.

birch dies even though its not have been touched.

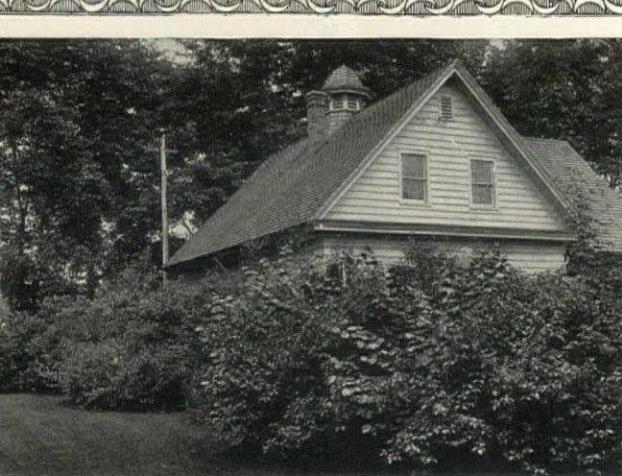
Horses, deer and some animals, besides a number of rodents, often work seriously by eating and gnawing. Where trouble of this suspected, it may be prevented by iron guards; by seeing no accumulation of grass allowed to surround the tree trunks, where the smaller can work unmolested and by heaping around the trunks in late height of 1' or so.

### TREE OPERATIONS

Often, however, the damage without our having had a chance to anticipate it. In this case, a stout, sharp knife cut the edges of the wound back to the bark which has not "started" the wood beneath it, and cut wood which may have been split or bruised. Then paint the whole with coal-tar. The reason for so carefully cutting out any is that, beneath it in the shade and partial decay, germs find ideal conditions for development. And by that same never let any well meaning nor friend persuade you to bandage over a tree wound.

In nine cases out of ten are the result of formerly prunings where, had the tree been coal-tarred over at the time, germs or fungus spores could have found entrance. Broke woodpecker holes and neglected injuries are other sources. treatment is much the same as described above. Scrape and all directions right down to hard, firm wood and bark. The resultant cavity is large, and filled with cement (one part to two or three of sand) with concrete faced with But paint over the wood with coal-tar, and then tar over the surface to prevent the possible cracking. Fill with cement only as far as the length of the

(Continued on page 33)



## Moons' Shrubbery Will Hide the Ugly Garage Your Neighbor Built

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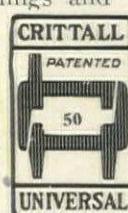
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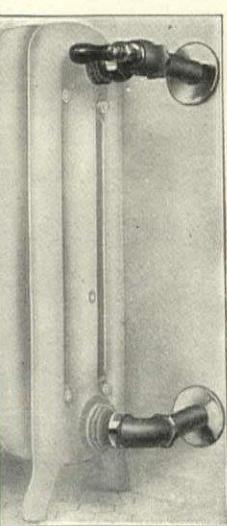


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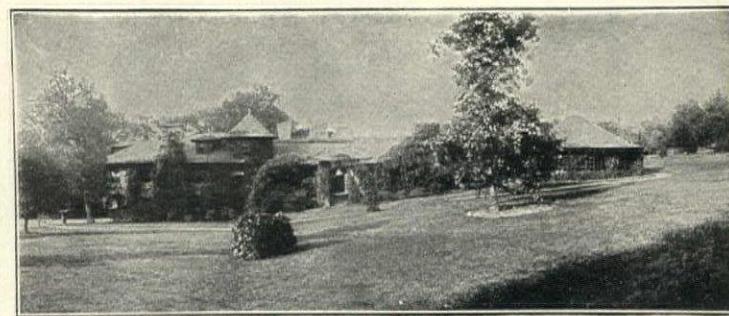
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## What of Your Trees' Health?

(Continued from page 60)

wood, not of the bark, for the latter will do quite wonderful things in the way of closing in over the wound. A sort of skin-grafting can be performed by laying live young shoots of wood over the wound, parallel to each other, and grafting them into the bark at each end; but this is work for the tree doctor who thoroughly knows his profession.

Splits in the trunk or limbs are caused by wind or ice storms, lightning, old age and, in the case of fruit trees, by overbearing. The falling piece of trunk or limb should be propped up at once and tied temporarily with rope or wire—with bags or cloth forming a pad underneath—and if necessary be top-pruned to reduce the weight. The common method of putting an iron ring around each limb and fastening these together with an iron rod is objectionable because it is quite certain to injure the bark, and also to be too small for future growth. Putting a straight iron rod through both pieces, with a nut on each end, allows the limb to sway, thus working the holes larger, weakening the support given, and causing more or less injury to the outer surface of the bark. The proper way is to provide a short iron bolt for each limb, of such size and length that it can be driven tight into the hole bored through the limb for it, and put on a large washer and nut, countersunk to the level of the wood and tarred over so that the bark will have a chance to grow over and hide the bolt head. These two short pieces are connected by a shorter one, before being inserted. Any blacksmith can make the irons and thread the short ends in accordance with the measurements you give him.

### PROTECTION FROM INSECTS

The insects which attack trees may be classified under three heads, distinguished by their methods of feeding. The "chewers" live on the foliage which, when they are allowed to develop in numbers, they devour ravenously; the "suckers" fasten themselves to trunk, limbs, fruit or

foliage and thrive on the juice they absorb; and the "borers" the wood itself.

The first class includes pillars, such as the tent brown tail, tussock and gypsy larva, and other pests such as the elm beetle and rosebug, fought with internal poison arsenate of lead and Paris. Spraying is the proper method as a full grown tree requires quite an extensive outfit thoroughly, the best plan being to hire a competent professional to do the work for him. All nests should be cut out and burned at once, after saturating with kerosene.

### SUCKERS AND BORERS

The sucking insects include José, oyster and other similar plant lice, such as the birch aphid and similar aphides. As poisons be injected into the juice tree, these pests must be fought with contact sprays which kill the insects or suffocation, the pores through which the lime-sulphur wash, mixed with kerosene and soap emulsion, special market preparations for this purpose. Winter is time to spray for the worst enemies, the San José stronger solutions can then

The borers work in the trunk, and are dangerous much for what they do as for the opening they give and disease germs. They include the maple borer, the pine tree borer, the larvae of the leopard moth, which can be located, usually, by a pile of fine sawdust which falls out, or, in the case of some, the exudation of gum-like matter covering the entrance. The pine tree borer attacks the shoot, which quickly turns black and dies; the top should be cut off and burned to prevent his escape; others can be suffocated with bisulphide injected with a

## Stucco Effects With Metal Lath

(Continued from page 30)

Whatever the finish, it will be of short duration unless the materials and workmanship are of the best, as many a stucco wall, from which the surface coating has fallen away, bears eloquent witness. There are few classes of building work where the honesty and competency of the workmen are more important.

The use of wood lath for exterior stucco is by no means advisable. Not only will the lath decay, but its alternate swelling and contraction, due to rain soaking through the stucco, will cause the latter to crack and fall off. In fact, the quality of wood lath now on the market is so inferior, and its saving in cost over metal lath is so slight, that even for interior plastering it presents little advantage for any but the cheapest grade of work.

From a standpoint of fire risk, also, the use of metal lath is a great step in advance. Obviously, the less wood one uses the less the risk from fire, particularly when the wood is in small sticks with rough surfaces that can catch every spark, and in places concealed from view. The extent of losses from fire in America, as compared with European countries, is undoubtedly due, in large measure, to our use of wood lath and furring, slightly more expensive, and far more permanent than the other hope to be.

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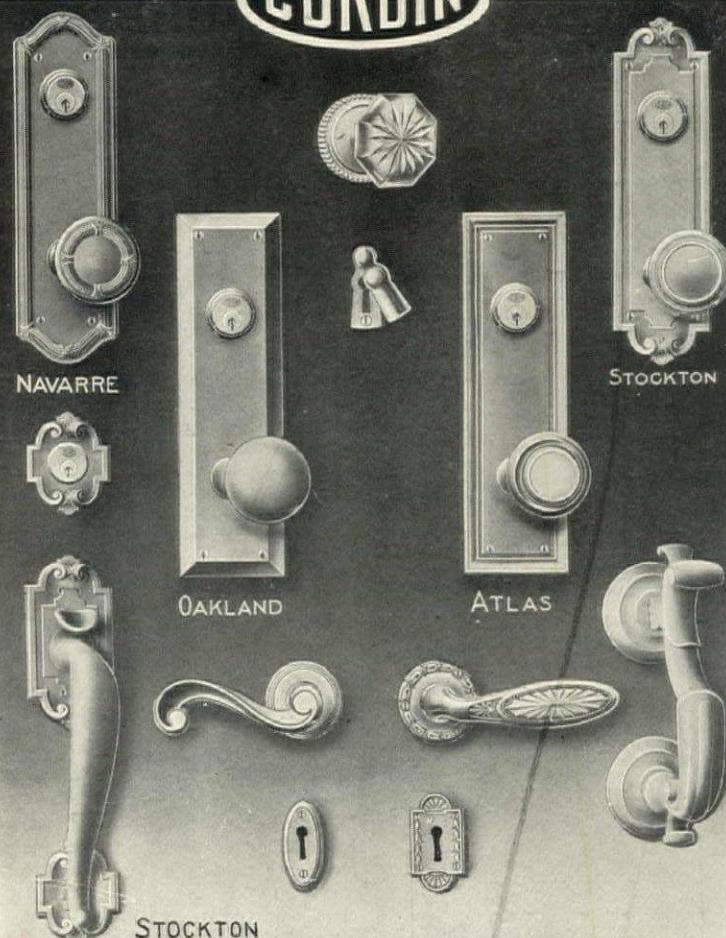
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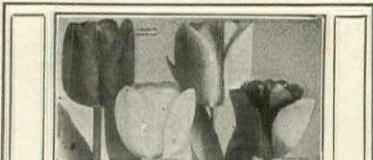
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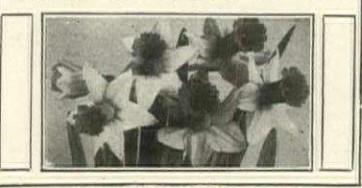
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## The Indoor Bulb Garden

(Continued from page 24)

The whole should be surrounded with stale, not fresh, coal ashes, sand or cocoanut fiber refuse. Apart from an occasional inspection, and watering if the soil appears to be getting dry, the bulbs are left alone until growth is well on the way and the pots filled with new white roots. The time for this to occur will naturally depend upon the earliness or otherwise of the varieties used. When the top growth is from 1" to 3" high and the soil nicely filled with roots, the bulbs are removed from the sand or ashes and gradually introduced to light. By the time the tops are green they may be fully exposed in the window, where they will in due course develop their flowers. High temperatures, unless regulated by a professional gardener, ought not to be attempted, especially with tulips. An important point also to remember is that the bulbs, when growth is active (that is, when removed to the window), need plenty of water; failure to supply it results in what gardeners term "blind plants." Bulbs grown in soil in pots can, after flowering, be gradually ripened off, and subsequently be planted in the open border or special bed.

The method of growing bulbs in bowls of fiber is very simple, clean and pleasant. But the bulbs afterward are practically useless, and might as well be thrown away. The glazed bowls used for bulbs are without a drainage hole in the bottom, and those of a dull green color are the best, though blue and white china bowls look charming filled with miniature hyacinths of those colors. Ordinary cocoanut fiber refuse, with some charcoal chips added to it, is all that is necessary. It is safe, though not entirely necessary, to place

about a  $\frac{1}{2}$ " layer of broken charcoal at the bottom of the bowl before putting in the fiber. The latter must be pleasantly moist—not sodden. The bulbs are placed fairly close together—about an inch between each two—and packed round with fiber, as advised with the soil for pots.

### ANOTHER SCHEME

Instead, however, of plunging the bowls in sand or ashes, they may be stood in a dark cellar or airy cupboard, almost anywhere, in fact, where they can be kept dark and away from frost until top and root growth are active. But they must have moisture in the fiber, and this must be carefully watched. It is so easy to overwater in the early stages of their growth—there is little danger of this later on—yet the fiber must not on any account be allowed to become dry. When taken from the darkness the treatment of bulbs growing in fiber is similar to that advised for those in pots. Apart from tulips, hyacinths and daffodils, there are many other kinds of bulbs suitable for growing in pots and bowls, such, for instance, as snowdrops, crocuses and the dainty little scillas and chionodoxas; but the novice would do well to master first of all the hyacinths and desirable daffodils.

The beautiful Darwin tulips are charming when grown in pots or bowls, but they will not stand hard forcing and are scarcely suitable for the amateur to try.

Miniature hyacinths are charming little flowers and to most people much more pleasing than the large Dutch varieties. The spikes are small and the flowers more thinly disposed so that the stiffness often objected to in the larger kinds is eliminated.

## How Much Land Is Enough?

(Continued from page 45)

sible for the owner to do, if the owner does not work every spare moment. That is, he can cut the grass, trim edges, keep everything in exquisite order and well groomed, including a few flowers—and that is all. If he fails in his one day, some week, away it all goes, looking down at the heels and neglected before his day comes around the next week. Nothing can get away from you so quickly as your dooryard.

### A REGULAR GARDENER

What a place must return in actual cash value, in order to balance the overhead, is not easy to estimate save in particular cases. The services of a gardener the year around may run from \$40 to \$60 a month, and many gardeners get a good deal more than the latter sum. One man is calculated as equal to the care of five acres, in agriculture; he might not be equal to the care of a single acre if that acre is greatly diversified in its products, as an acre devoted exclusively to home making is apt to be. Of course, much depends upon the man, and his disposition and ability to do; but it is taken for granted that only a willing and capable man retains the position.

Under the usual circumstances of the home, one man should care for two or three acres, whereon all the family vegetables and fruits are grown. For a family of six, half an acre will provide all the vegetables needed throughout the year, excepting potatoes. One quarter of an acre will supply these last. Three bearing trees of apples, the same of

pears, peaches and plums, two or three of cherries, and thirty bushes of the small fruits, including currants and gooseberries, will furnish all the fruit for summer eating and preserving for winter. To these a quarter of an acre more may be allowed, though they will not all be planted together within that space. Space is conserved by border plantings of fruits, very often.

Add to the one acre thus required as much as you wish for the house grounds—quarter or half an acre is enough to ensure pleasant lawn spaces, and shrubs and flowers on a modest scale—and the total amount of land needed is an acre and a half. If chickens are to be added to the ménage, allow a half acre more—and two acres is arrived at as the amount required to support the office of general man on full time.

One man can keep a place of two acres, allotted as here suggested, in most perfect order, or else he is not the man for the job. He will be busy from the time he begins in the morning until he stops at night; and he must have his work so laid out that not a movement nor a minute is lost. But if it is so systematized, there is absolutely no reason why anything should be neglected at any time. I will not admit, however, that this same man should be expected to care for flowers to any extent; the flower garden on this particular kind of place, employing only one man, must depend upon the owner, or some member of the family, for its daily care. To plant, cultivate, tend, spray and gather the vegetables and fruits



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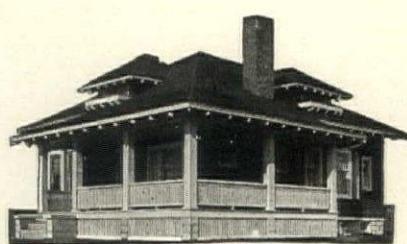
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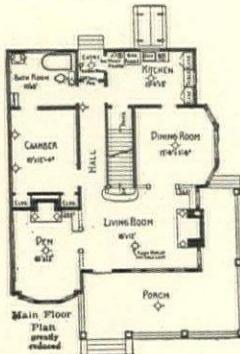
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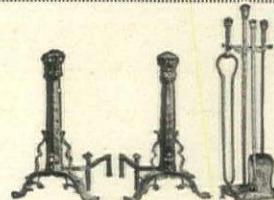
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## How Much Land Is Enough?

(Continued from page 64)

and to keep lawns in trim condition and edges perfect, is an exacting task, and one that leaves no time for the equally exacting work with flowers.

If the wage of one man for nine months does not amount to more than the family expenditure for vegetables and fruits in a year, a place of two acres is more than an even break as a home. For in addition to having a rich abundance of vegetables that are never offered in the market, one may have them fresh and young and tender at all times, a great advantage over anything that even the choicest market can furnish. The added asset of chickens will actually bring a place of this size into the money making class, in a modest way. The profits will not be great, and they will be represented by savings; but the savings will be so appreciable, if a flock of perhaps thirty is kept, that the living expenses are materially reduced.

### WHAT IT ALL COMES To

To sum up, it all works out something like this: for the man who does not intend devoting all his time to his garden and grounds, the most that he can handle to advantage, economically and efficiently, is the two acres above referred to, unless he is prepared to spend a lot of money and is not looking for strict value received. The least that will hold his house is the other extreme of the proposition for this same man. The most extravagant home for him is the non-productive place of anywhere from one to two acres; the place devoted entirely to ornamental gardening, which will require the entire time of one man quite as surely as will the productive garden. Between the least land possible and these two acres there is a gradually ascending scale of cost, with no assets to balance it—or practically no assets. For unless a vegetable garden will produce everything used, its value as an economic factor is reduced to almost zero.

The amount of land that is enough for you, therefore, must be determined finally by the kind of person you are; but until you know the kind

of person you are, delay your purchase, unless you are willing to buy and sell and buy again. If your heart yearns only for beauty, and your pocketbook will permit, have as much as you want; but do not be surprised at a monstrous "overhead," running on like the brook although your land is long since paid for and improvements made. If you are the sort of person who craves beauty and utility, get two acres, plan for the high priced man who can handle it, hire him, watch him—and it is a fairly safe bet that you will be happy.

### KNOW THYSELF

If you are the sort of person who hates to be bothered, and likes to play out of office hours, get the least amount of land that you can get to accommodate the house which your family requires. Then there will be nothing but lawn and perhaps a hedge to think about; and any handy day-by-day gardener will take care of these for you. If you are the betwixt and between sort of person, who means to do some gardening, who must conserve resources, who likes flowers and fresh vegetables, who believes that a very little labor will assure both providing he can only get a place where a real garden is possible, be very, very careful what you do! You are the person whom it is not safe to trust alone. The first thing you know, you will have bought *too much*; and then your troubles will begin. You are the man, above all others, to whom I am talking; for you are the man who enthuses, who overrates his ability to do work himself "early in the morning" and "after hours, at night." You are the man who is going to assume tasks far beyond his time, if not strength—tasks that will make your life a drive from spring to autumn.

Count the cost in a single year, to your own self and energy and spirit, or to your family budget; and if economy is any object, buy either as little as you can do with, or else the minimum amount which I have tried to show you will "pay," using the word in its broadest sense.

## Your All-Year Garden

(Continued from page 50)

is not too severe—may be most better condition than if they had been easily kept and blanched by "trenching." In a well drained position dig out a narrow trench 1' or so in width, with straight sides and deep enough to take the celery, roots and all, standing upright so that only the tips of the leaves are left above ground.

If the soil is of such a nature that it cannot be dug into in this way, wide boards can be put in to hold the sides. When ready to store, take up the plants, roots and all, and pack them in closely, upright. Do not handle them if wet, but if the soil is very dry it is a good plan to soak it thoroughly before taking the plants up. The roots should be moist, but the stalks and leaves dry.

Before there is cold weather severe enough to freeze the tops, protect them with old boards or a mulch of leaves or straw. As the weather gets still colder, this can be covered over with soil to a depth of several inches, the celery being taken out as required.

### STORING VEGETABLES OUTSIDE

The surplus of root vegetables and cabbage, for which there is no room in the cellar, can be taken care of, except in localities where the winters are extremely severe, by storing them in a pit or trench. This method has the disadvantage of their not being available through the winter months, but for spring use they will be in

Pick out a dry, well drained spot and dig a circular pit several feet deep and large enough to hold potatoes and roots, such as beets, carrots, parsnips, oyster plants and turnips, and as much good hard cabbage as you wish to store. A flooring of clean straw or of boards may be made for the cabbage. All of these things stored should be firm and free from all bad spots or bruises, and perfectly dry when they are put away. After packing they may be covered with straw or boards, leaving a ventilating shaft (made of four 6" or 8" boards nailed together at the edges) up through the middle. At first throw on over the covering just enough soil to hold it in place. As freezing weather arrives throw on more soil until there is a layer several inches thick. Over this put another layer of straw or leaves 6" or so deep, and on top of this another layer of soil. The roof of the pit should be rounded up sufficiently to shed any rain or melting snow. If it is desired to keep the vegetables stored until late in the spring, the pit should be made on the north side of a fence or building where it will be shaded from the sun. During very cold weather the ventilator can be stuffed with a couple of old bags or something similar to keep out the cold.

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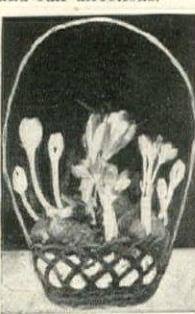
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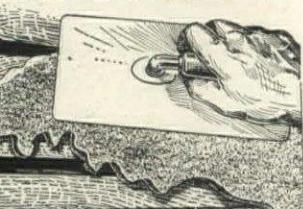
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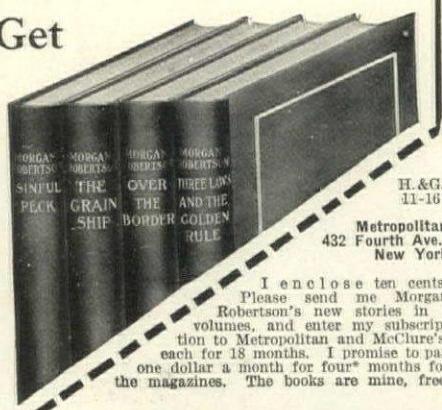
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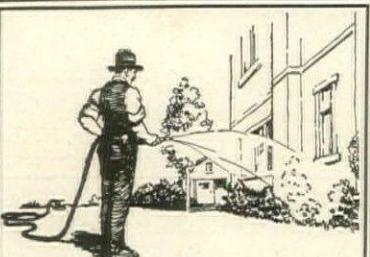
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tion that they make of it to their own families, think not so much of the requirements of the room, but of the requirements of the child. Is she fair, of exquisite, delicate coloring? Then, let the color scheme be high in scale, none the less pure for being light. Is she a brUNETTE, of the rather Oriental type? Then let us surround her with deep, rich tones. This, I know, is flying in the face of set formulas; but, from the mother's point of view, it is the right order of procedure. The girl must be the primary consideration. The room is successful only according to the contributory part it plays as her own fine background.

Often it happens that a very pretty room can be made out of a seemingly hopeless lot of things that happen to be on hand. Such a room is shown in two views. Very few new things were bought for its redecoration, but all of the old ones were completely transformed. The material that had to be worked with was a heterogeneous jumble. There were twin beds, a mahogany chest of drawers, a corner bookshelf of quarter-sawed oak, a white enameled dresser, a small settle and table of fumed oak, a cheap oak desk, an outgrown, small, narrow bed of oak, and four black wooden chairs. It hardly seems possible that this is an accurate inventory of my girl's room, but it really is, and, moreover, it is fairly descriptive of the miscellaneous lot of odds and ends that almost any household can match, by assembling pieces that may be dispensed with from the various other rooms, cellar and attic in the house. That these ill-assorted things can be unified into a charming ensemble is proven by the pictures.

The first thought was, of course, to make all of that outrageous furniture match. We decided to paint it—no difficult process of fine enameling, but just plain, ordinary paint—and chose blue for the color. But we found that the ready mixed blue was rather crude, so we added a tiny bit



Courtesy Marshall Field & Co.

An interesting group of simple, straight-line furniture suitable for the girl's room

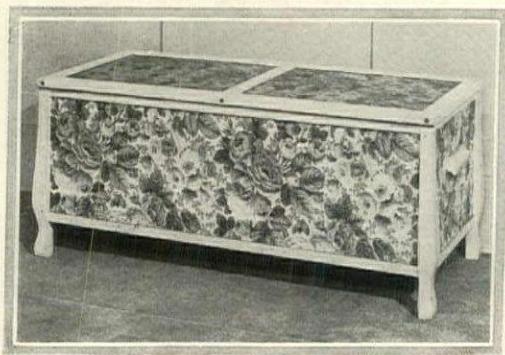


A smart little lacquer tip table will fit the scheme

of yellow to it and a little black, and this gave a fine shade of dull turquoise. It was a matter of but little trouble to prepare the surfaces for painting. We sanded it lightly all over—not enough to remove all old paint and varnish, but enough to roughen the surface and give it "tooth" to hold the new paint. When the pieces were painted and the windows left open, they dried over night, and they looked horrible enough until after they had had another coat. Then they were all right. The walls and

ceiling were in good condition. The ceiling was calcined and wall covered with white paper printed with a little fabric design of leaf and flower. The tiles in the mantel were yellow and the woodwork yellow oak. We decided to paint the floor dark blue, and this was done last, so that the paint that dripped while our amateurs were doing the furniture did not matter one way or the other.

We bought new rugs—very plain ones, made of narrow, folded strips of blue and white felt, woven into a plaid over and under like kindergarten mat work. The largest of these rugs, which by the way were made in Japan, was 6' x 9', and cost (Continued on page 70)



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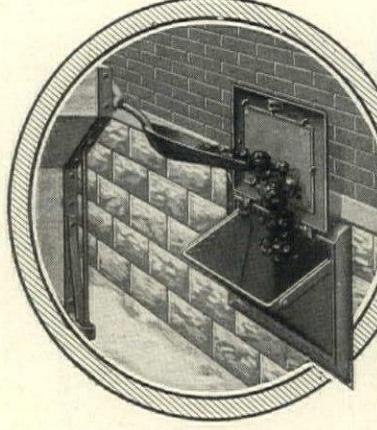
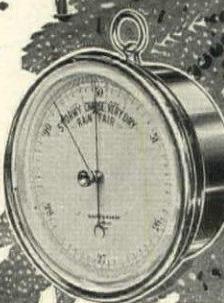
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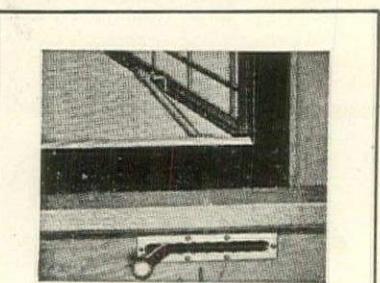
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## A Young Girl's Room

(Continued from page 68)

\$6.75. They are washable rugs, and are so heavy in weight that they lie flat without curling at the edges.

Then we looked for chintz, and found a delightful piece of English chintz in heavy quality, with a white ground, turquoise blue and green leaves, and queer, conventional yellow and white flowers tipped with scarlet, vermillion, and some of them edged with navy blue, or with navy blue star-shaped centers. Running lengthwise through the goods was a wide serpentine band printed on a ground finely dotted with turquoise blue, and this suggested a decorative contour for the lower edges of the lambrequins. We used, altogether, five yards of the chintz for lambrequins, mantel-cover, dresser-cover and lampshade. The trimming is made of navy blue and yellow cotton fringe at 10 cents a yard. The lampshade is a striking feature of the room. The chintz of which it is made is gathered to a large wire lampshade which has been inverted and made to cover an ugly old combination lighting fixture.

The lambrequins were made on little wooden frames. These are strips of wood with a small piece in L-shape at either end, so that they fit to the outsides of the window-frames. At the inner sides of these homemade frames are two screw-eyes hooked to right-angle-shaped screw hooks that are driven into the window frame. The rods for the thin curtains are also fastened to this adjustable frame under the lambrequins. The whole thing is easily taken down and brushed or shaken out.

The little oaken bed, now blue, has been promoted. It is distinguished by the very fashionable title of "day bed." The mattress has been covered with a neatly boxed loose cover of navy blue denim, trimmed with fringe like that on the lambrequins. The pillows, also, are denim, covered and trimmed with a bright scrap left over from the length of chintz. When big sister has a friend to spend the night, little sister goes to the day bed.

Tracings made of flowers in the chintz pattern were traced off onto the blue furniture, and one of the children painted them. This gave a surprisingly *piquante* touch.

### AS TO COLONIAL FURNISHINGS

The "quaint" type of girl could do no better than to decide upon Colonial furnishings for her room. A few good Colonial pieces often prove a nucleus for an after-home beautifully furnished in what might be called early American style. A four-poster bed will be the dominant piece, and there will be a little dressing glass on an improvised dressing table, a chest to keep treasures in, chintz draperies and braided rugs.

In selecting draperies, it is a tip to the wise not to overlook the wash dress-goods section. Seersuckers make lovely curtains and bedspreads in rooms with figured paper. Cotton voiles are often to be had in beautiful colors for very little. Dimities and lawns sprigged with flowers are nice in solid-colored rooms. Even figured calicos have a decorative value. I have seen some roller curtains made of calico that were strikingly pretty. Casement curtains that are used for privacy where roller shades are dispensed with give double service if they are two-faced, i. e., they may be flowered chintz on one side and light colored sunfast on the other. This allows of a change in the color scheme.

### CONCRETE COLOR SCHEMES

The following are several fascinating color schemes employed by our very best artists—combinations which usage has not yet made common:

(1) Greyed lilac walls; beryl green carpet or painted floor; white enameled woodwork, white curtains; upholstery of chintz in light russet, bright orange, burnt orange and leaf green printed on grey, with light walnut frames.

(2) A rose-colored carpet (a shade between deep rose and coral); the same deep pink with tan striped in sunfast for draperies; flowered chintz cushions, and white wallpaper having ribbon stripes of pale blue alternating with floral stripes of pink roses; pink lampshades.

(3) Peacock green rug and peacock blue curtains; pearl walls; bronze-brown furniture; black-and-white speckled cushions, and one tiny Austrian red vase.

(4) Cream wall; pale mauve furniture; grey floor; wallpaper with bluebirds among mauve flowers; deep purple linen cushions.

(5) Scarlet furniture with black tops; scarlet picture-moulding; light taupe wall; Japanese prints, in black frames, hung on it; large brown rug, and tan linen draperies.

(6) Furniture a delicate turquoise green into which a little rose madder has been mixed, making it an indeterminate shade between light grey-green and pale mauve—a tint that you may have seen in the tips of lilac buds before they are quite awake to the touch of the sun; sage green hangings; deep heliotrope carpet, and one coral cushion.

(7) A room in grey, orange, and black; pearl-and-white glazed striped wallpaper; dull orange curtains, cushions and lampshades; bronze-taupe carpet, and slip-covers made of blocked linen, all black-and-white excepting the figure of a peacock running through it: this is printed in brilliant colors.

## A Tiny Fascinating House Built For Two

(Continued from page 21)

the books, the settle, and the evening lamp, while around the dining-room end, where the sideboard is built in under windows, we would put the tea wagon, the Windsor chairs, and the gate-leg table from which we ate our meals. Thus, in the most informal little house in the world, we would still cling to a certain form and order, and prevent the necessities of the one from spilling over into the activities of the other.

There remained only the kitchen. Now I have always had a penchant for kitchens. The kitchens of dining-cars, for example; see how small they are, yet how much they hold, how many they feed and serve, and

under what hurrying, swaying, precarious condition! The kitchen, then, must be small. We put blue and white linoleum on the floor and enameled the woodwork. It shows the dirt, yes, but if the dirt is there, isn't it better to see it? We covered the tables with zinc, the sink also. It is more satisfactory than wood, and cheaper than porcelain. We had a hood built for the stove, and ran the kitchen cupboards to the ceiling; don't let them end 2' below. We built in a breakfast nook, hung blue and white curtains at the windows, added white-painted Windsor chairs. A wonderful kitchen! And, though tiny, an efficient one withal.



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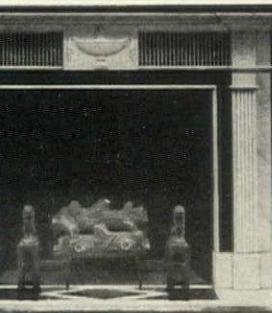
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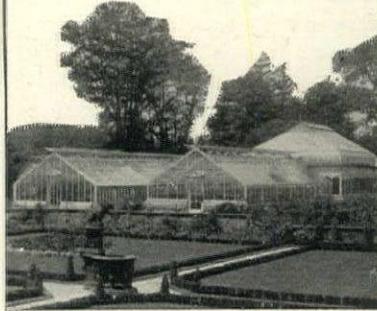
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## The Winter Protection of Roses

HOW often in the course of conversation with lovers of garden roses do we hear the term "winter-killed" employed! Ordinarily it is occasioned by the loss of a favorite plant or plants, and comprises to the amateur a vague, uncontrollable but very destructive agency. Its very existence puts a damper upon the planting of finer and better roses, as too frequently the purchases of the spring are intended to take the places of the dead members of the rose garden, rather than add to its extent. A great measure of prevention against losses of this kind lies in the adoption of better methods of winter protection. The natural protection for plant life during the severe weather of the dormant season is a permanent covering of snow. Continued cold is not especially injurious, but the changeable nature of our winters—periods of extremely low temperature followed by thaws—proves disastrous to a great many of our most valuable outdoor plants. The greatest injury is sustained by subjects with shallow roots, in the latter months of the winter, when, due to the action of the frost, the ground upheaves, exposing the network of fibers to the biting winds. Much damage is also done to the softer sections of the roses by sudden visitations of severe frost in December, following an unusually warm autumn. Unprepared as in September for this ordeal, the unripened wood is frozen to the ground, the plants being ruined.

Roses vary greatly in degree of hardiness, some being very frost-resisting and others succumbing easily to it, so different means of protecting them from the rigors of the cold months must be adopted. And no two winters' being alike, the fact that a plant got through the past one uncovered does not supply proof that it will survive the next.

### WINTERING THE EVER-BLOOMERS

This section of roses, comprising the Teas, Hybrid Teas, Bourbons and Polyanthas, require the greatest protection. They are the tenderest but, being planted usually in rectangular beds or rows, are quite readily taken care of. In the latitude of Philadelphia the everblooming types are unsafe exposed after November 15. The best method of giving protection is to bend the tops over, tying them to the bases of their neighbors, and if in beds, build a framework of boards about, filling with dry leaves and covering with boards with joints broken. If in rows the boards can be run alongside, filled and covered in like manner. Single plants can be wrapped with burlap or straw, which furnishes very satisfactory protection. If this method is chosen a thick mulch should be put about the base of the plants which will retard the frost and prevent premature root activity in the spring, by intercepting the sun's rays and keeping the soil cool. Lifting and heelings in, in frames or cellars, is often advised for roses of these groups, and it is a good way of saving the

plants; but supplying adequate protection without disturbing the roots has much in its favor. As a general thing the use of manure is not recommended, as the absence of moisture prevents it from being of any use. In uncovering in the spring, remove the leaves, but let the board enclosure stand, thus gradually inuring the plants to the change. In a few days the tops can be loosened and the pruning done. Plants protected individually should not be exposed until all danger of severe frost is past. Placing barrels or boxes over bushes is also an excellent way of affording protection, the only required care being that the chaff or leaves used be dry. Mice are very fond of chaff, but if it is applied after the ground freezes for the winter, there is little danger of its suffering in this direction.

### THE HYBRID PERPETUALS AND MOSESSES

Members of these important classifications are supposed to be sufficiently hardy to withstand successfully the rigors of winter, but protection is of marked benefit to them. Some of the Mosses are quite tender and have to be handled like the Hybrid Teas, but for the greater part they possess the vigor and hardihood of the Hybrid Perpetuals.

Being of erect habit of growth, the ideal protection for this class of roses is a covering of evergreen boughs or straw, which, tied carefully about the stalks, keep them in semi-frozen condition through the winter and prevents the too early starting of the buds in the spring by shutting out the sun. With members of this type, root protection is not essential, but it is of marked value in retarding the excessive frost. When the growths are tolerably high, placing a stake alongside when covering will prevent the winds from toppling them over. The Hybrids should be pruned in the spring when the buds begin to swell, which enables one to select the strongest and control the number of flowering shoots.

There are but two ways of protecting roses of this type, and both are effective. The object is to keep out the sharp winds and shelter the partly frozen stalks from the sun. The easiest method is to collect vines of clematis, beans or sweet peas, place them over the branches of the rose upon the trellis or against the house, and fasten securely. In order to supply adequate protection they must be put on rather thickly. The other practice is to disentangle the canes from the supports, gathering closely and laying them into a trench. The root need not be disturbed; merely bank the soil over the bended portion of the main stalks. The trench need not be very deep as it answers just as well to hill the ground up a little over it. This operation entails more labor than the former, but it is a very satisfactory one. When unearthed in the spring, ramblers handled in this manner are plump and green, with the lower eyes much strengthened.

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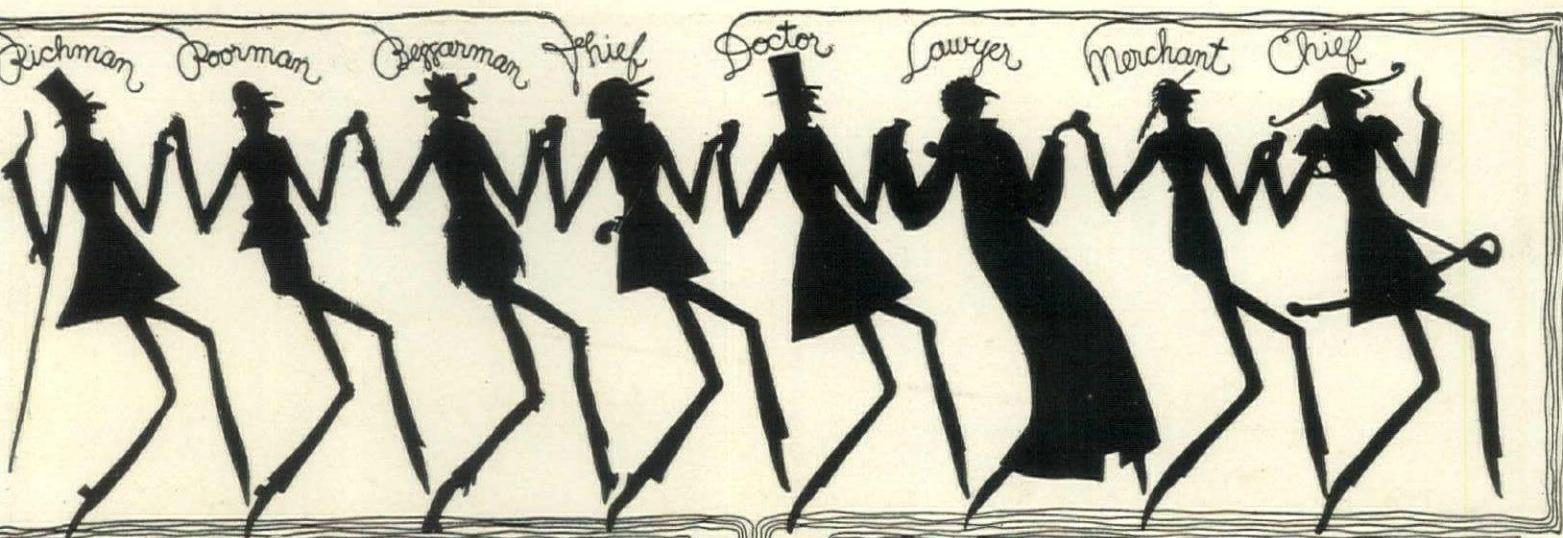
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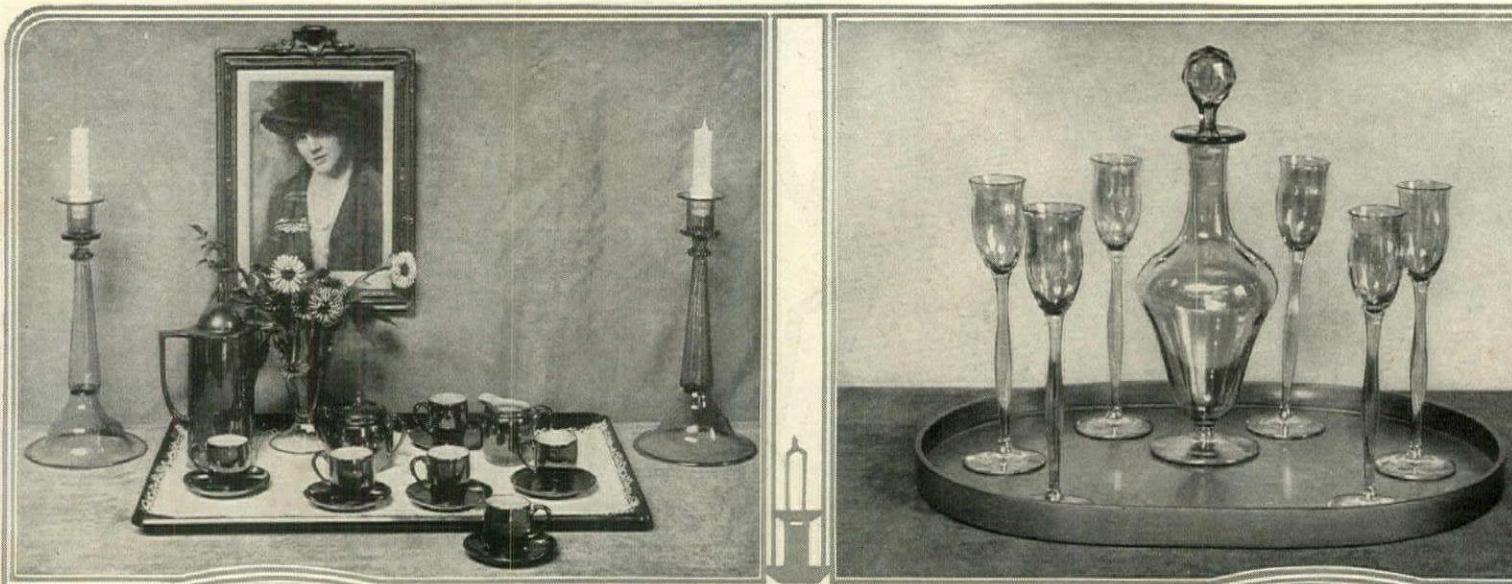
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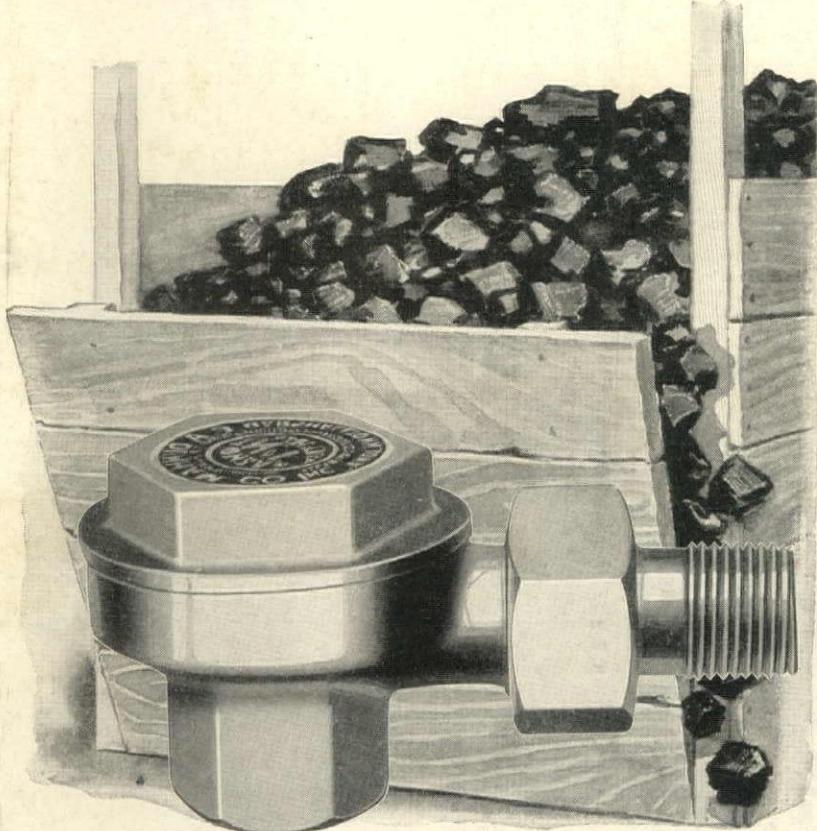
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